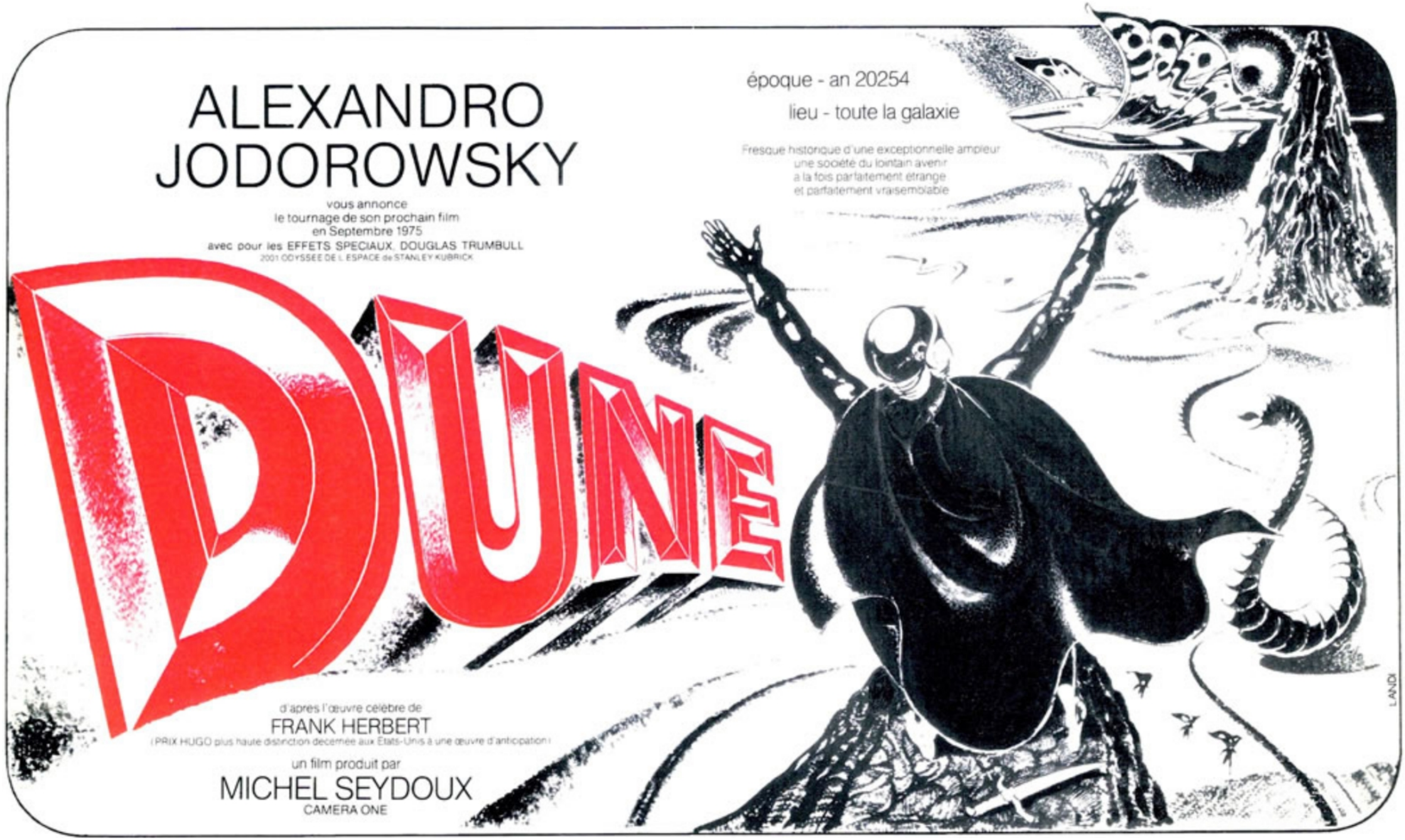
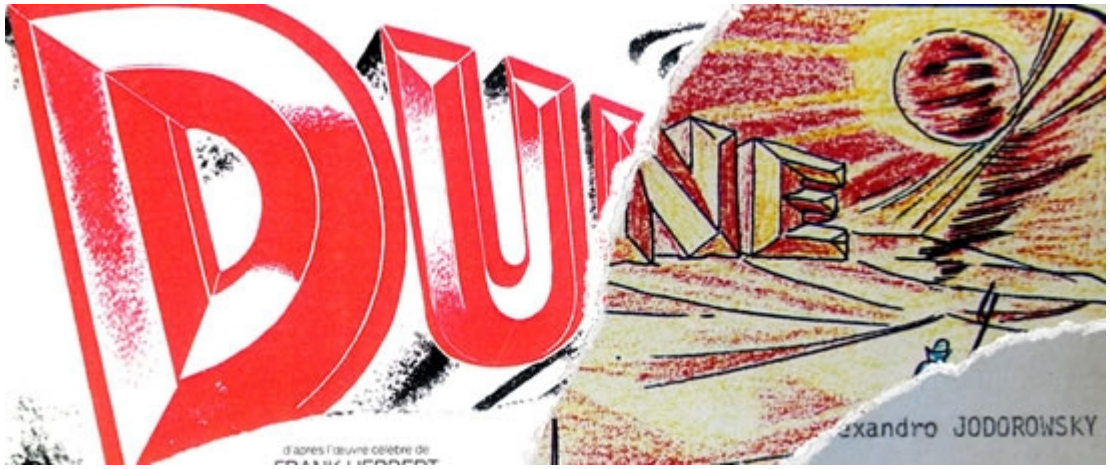

ALEXANDRO
JODOROWSKY
vous annonce
le tournage de son prochain film
en Septembre 1975
avec pour les EFFETS SPECIAUX, DOUGLAS TRUMBULL
2001 ODYSSEE DE L'ESPACE de STANLEY KUBRICK
époque - an 20254
lieu - toute la galaxie
Fresque historique d'une exceptionnelle ampleur
une société du lointain avenir
à la fois parfaitement étrange
et parfaitement vraisemblable
DUNE
d'après l'œuvre célèbre de
FRANK HERBERT
(PRIX HUGO plus haute distinction décernée aux États-Unis à une œuvre d'anticipation)
un film produit par
MICHEL SEYDOUX
CAMERA ONE
LANDI


DUNE
d'après l'œuvre célèbre de
exandro JODOROWSKY

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- Part 50: Alia's Message
- Part 51: Atomics!
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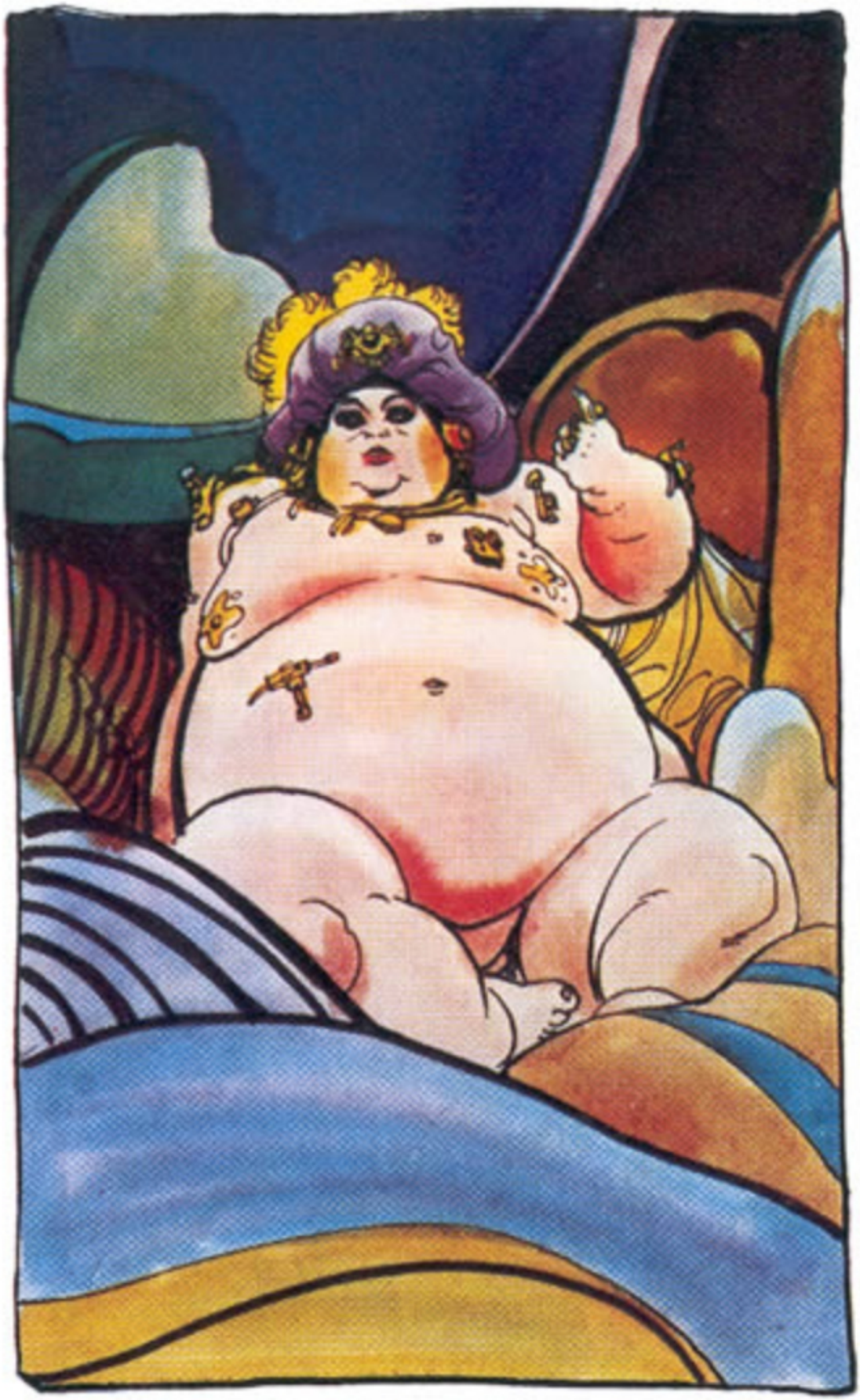
- Part 53: Epilogue
- Part 54: Summary



Baron Vladimir Harkonnen

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Baron Vladimir Harkonnen

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Feyd Rautha

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Rabban the Beast

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Piter

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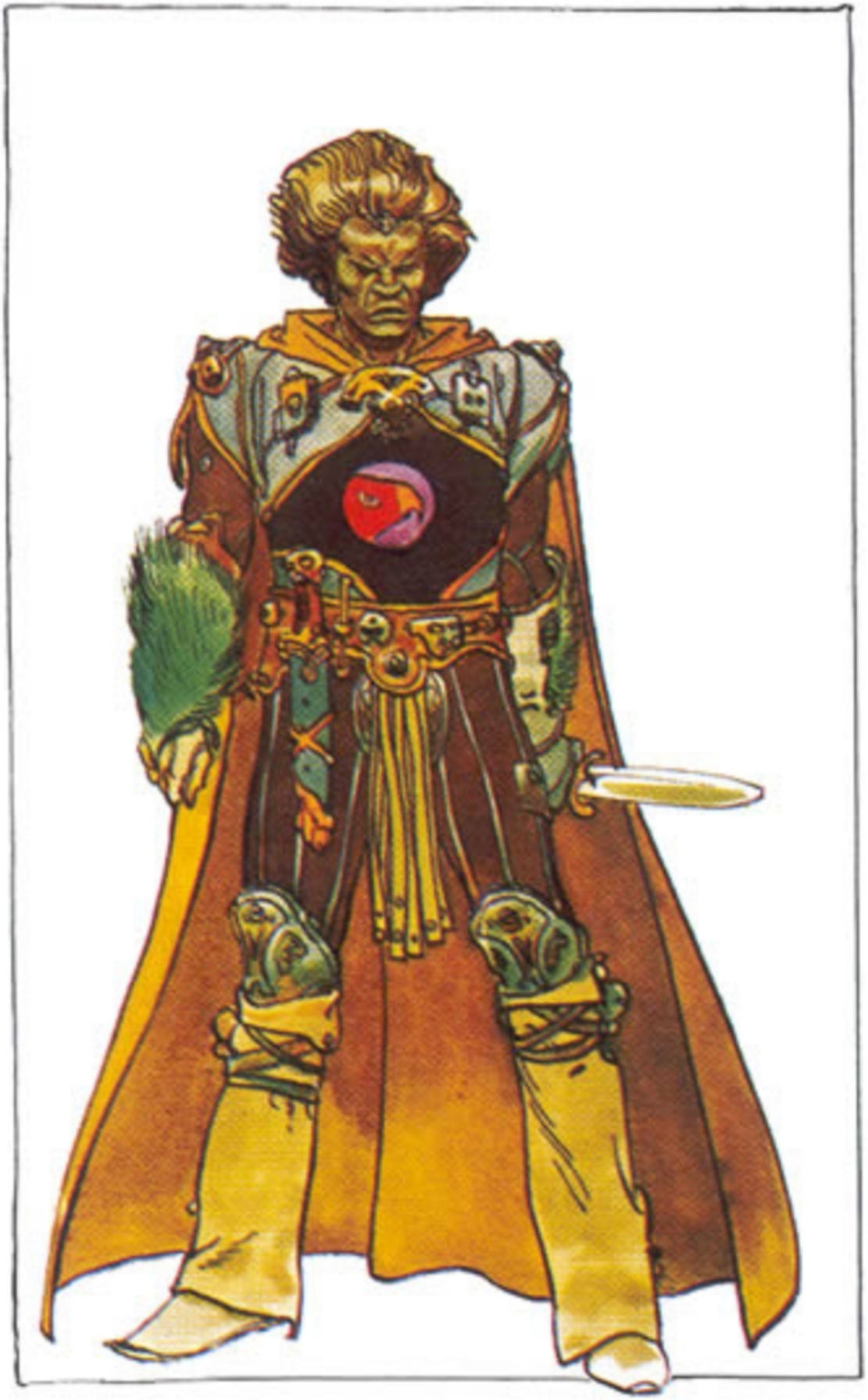

Duke Leto Atreides

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Duke Leto Atreides

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Lady Jessica

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Paul Atreides

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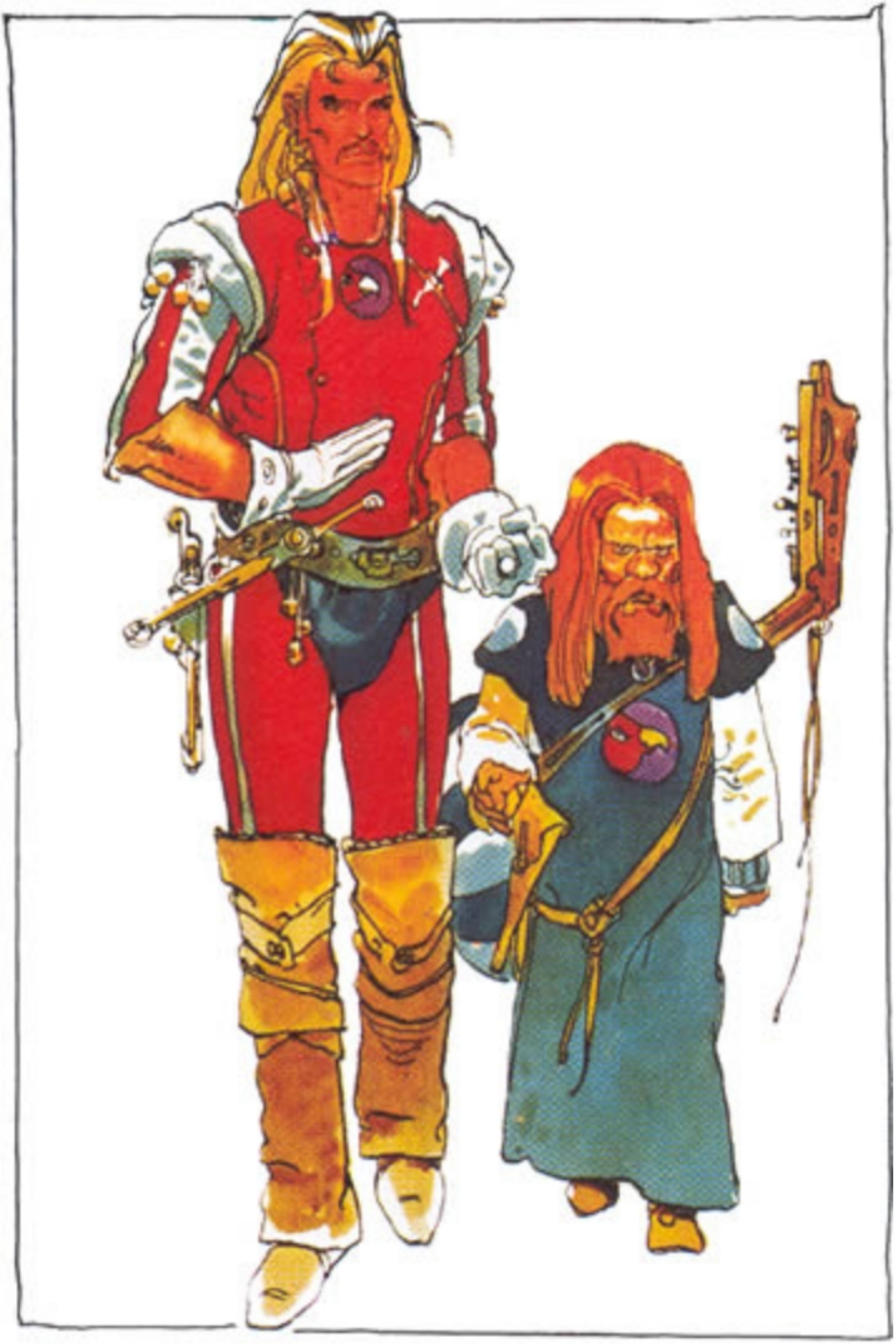

Duncan Idaho & Gurney Halleck

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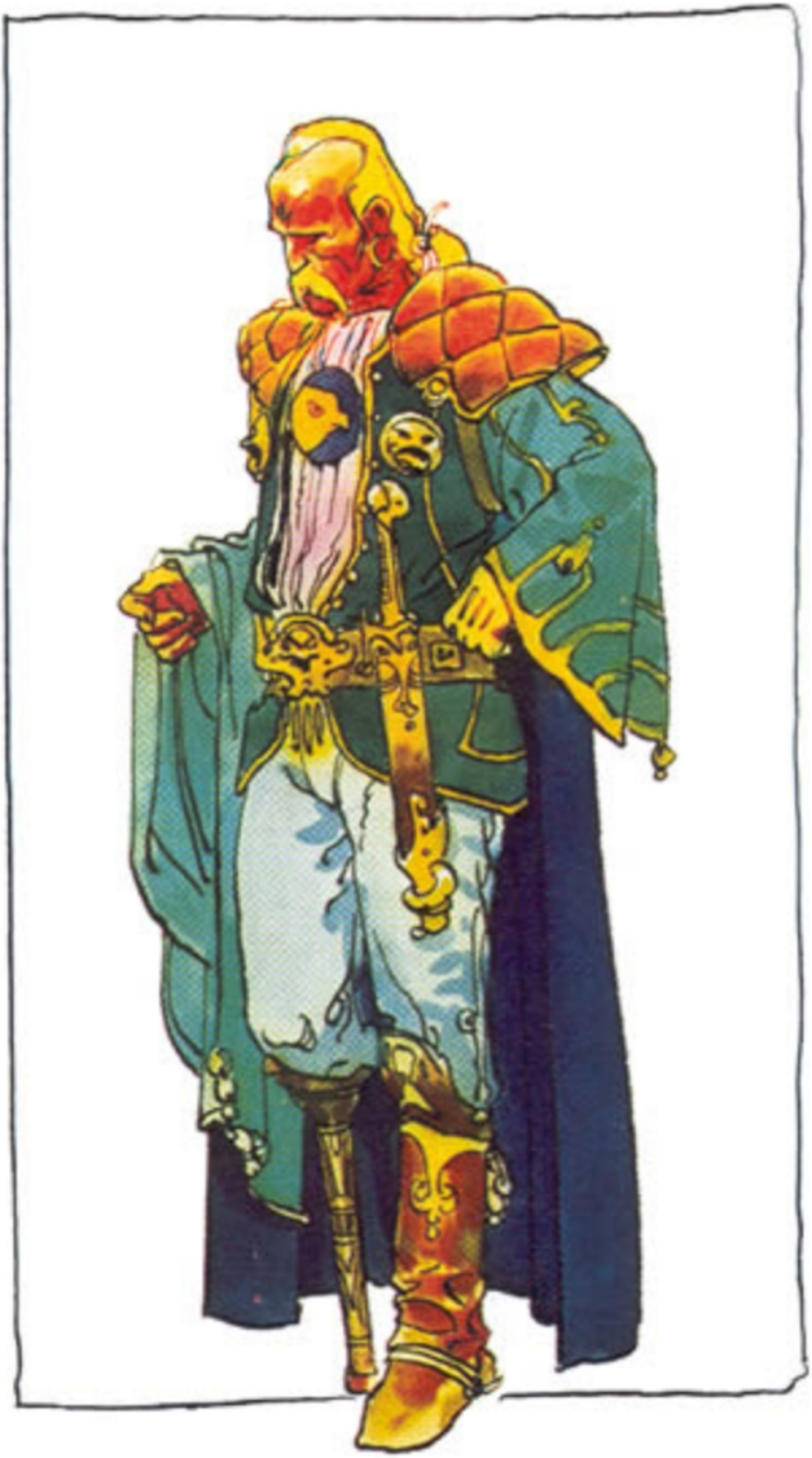

Thufir Hawat

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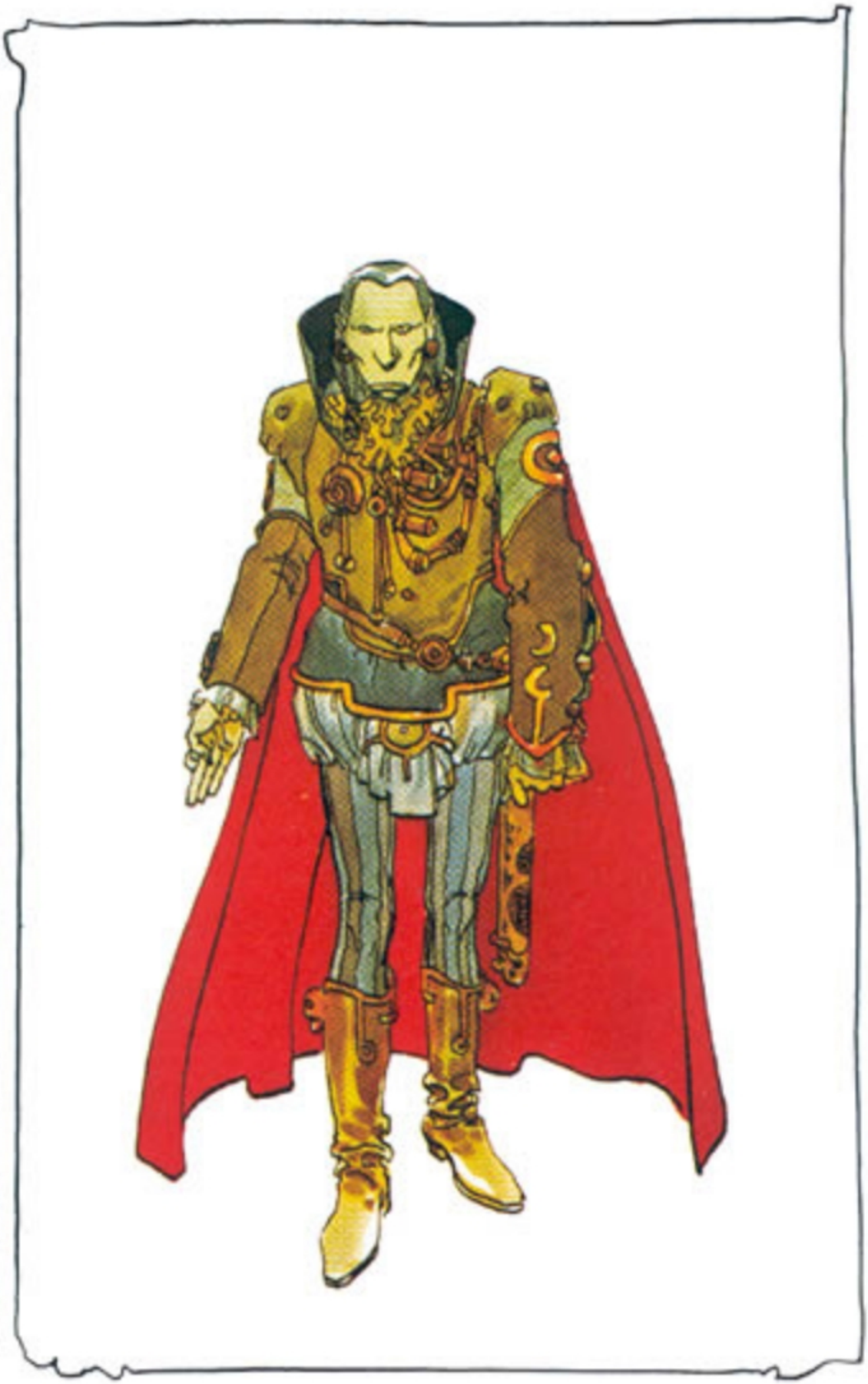

Doctor Wellington Yueh

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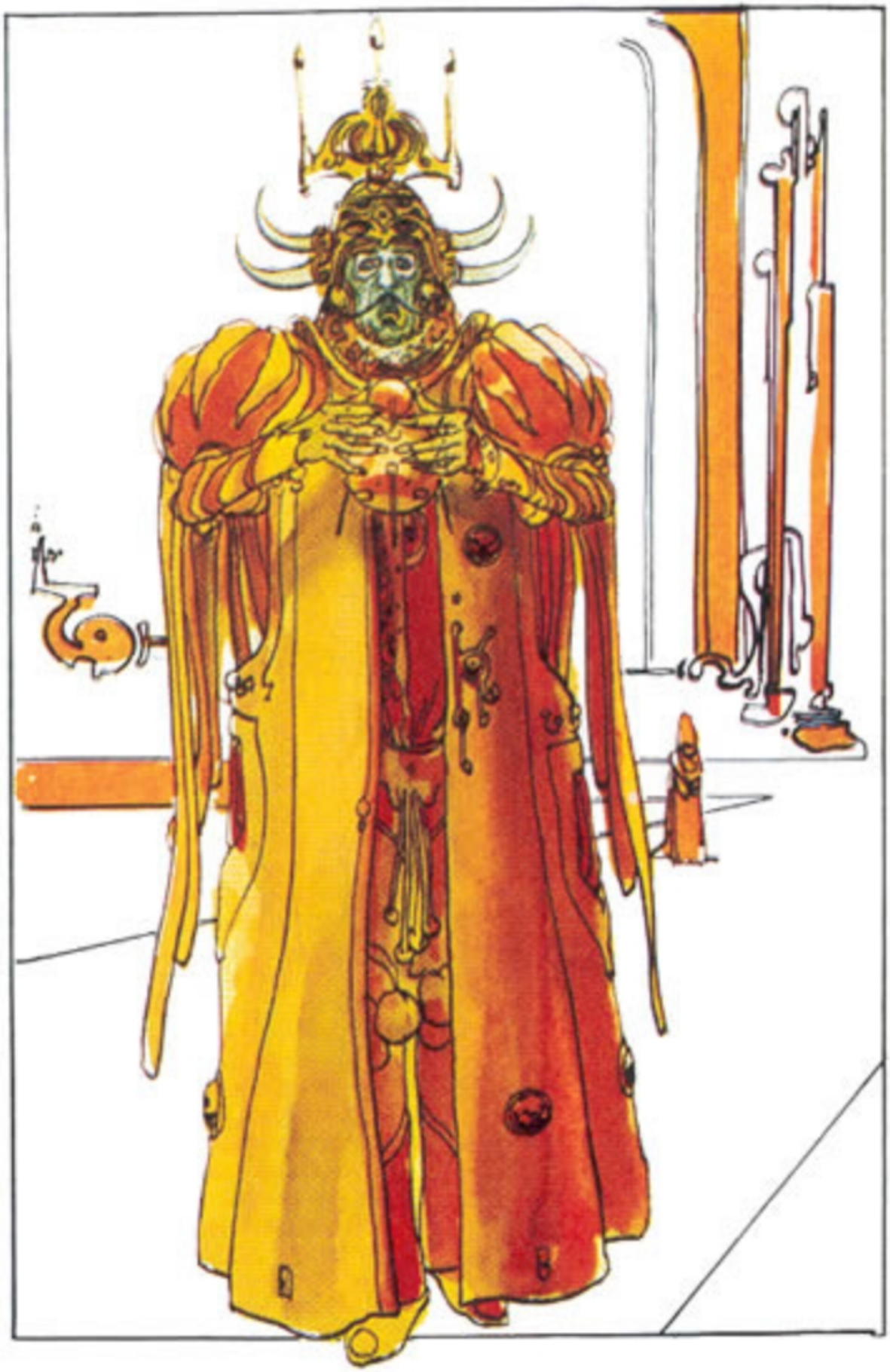

Padishah Emperor Shaddam IV

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Sardaukar

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Sardaukar

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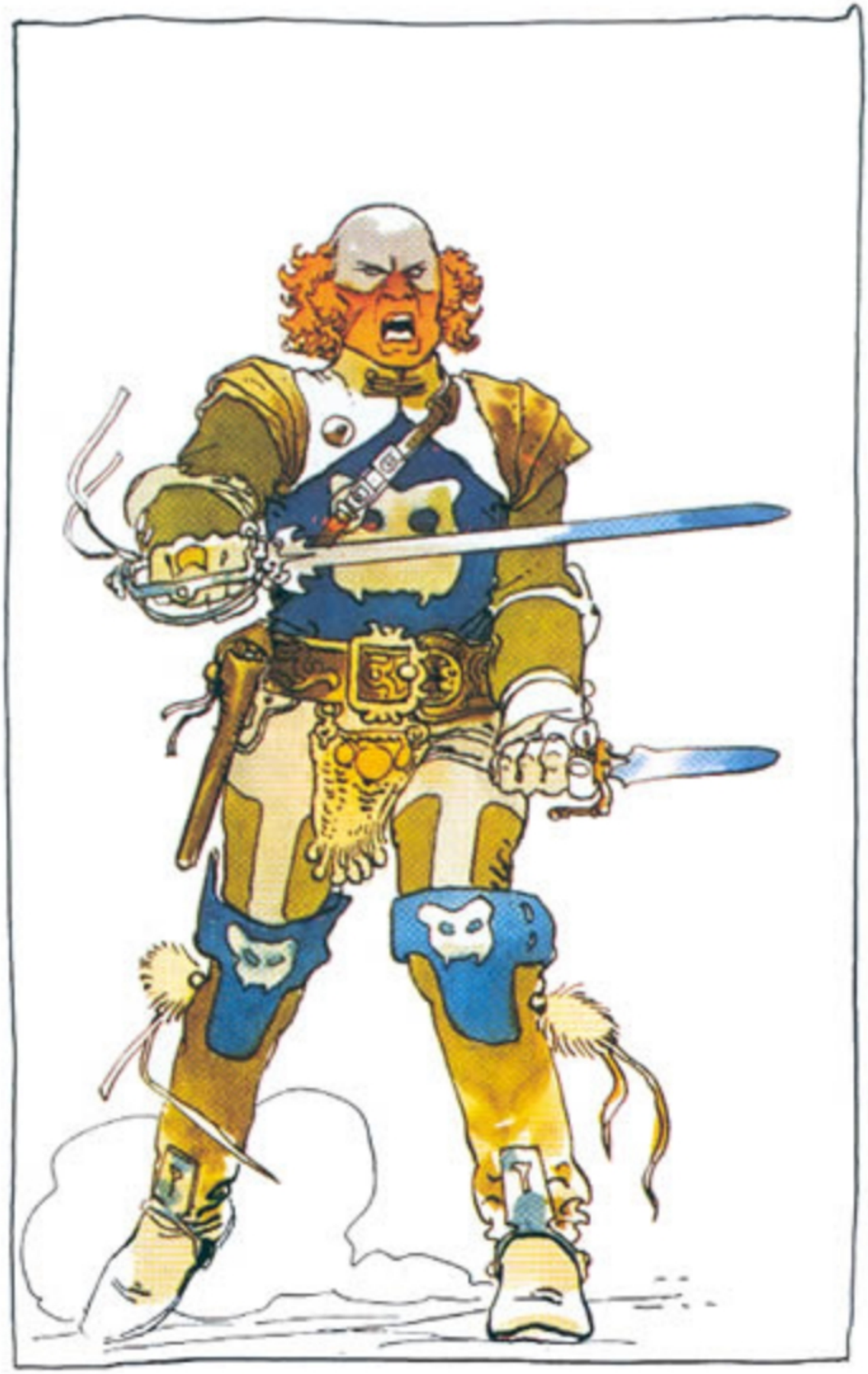
Sardaukar

CLOSE X



Count Fenring

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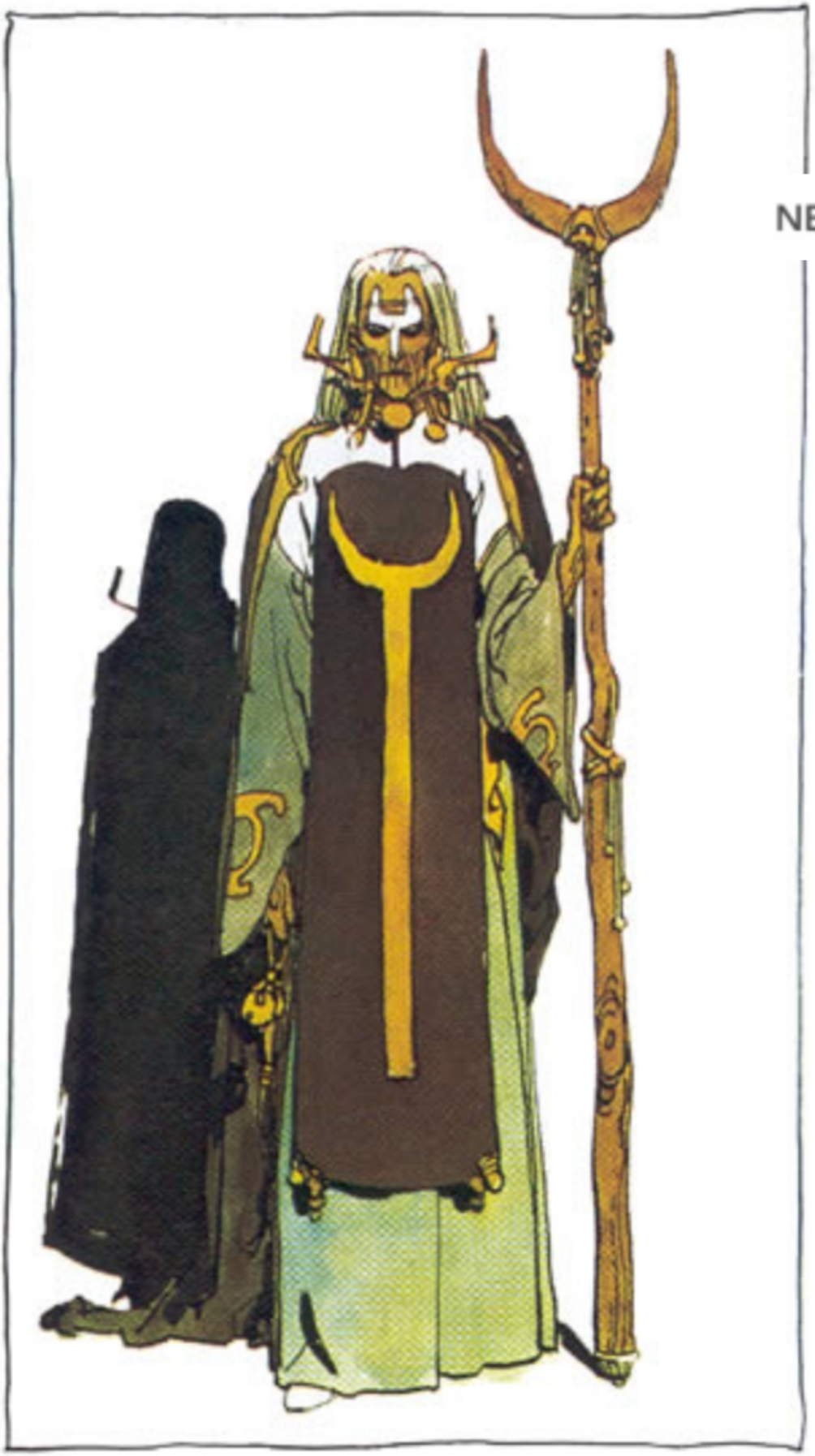

NEXT

Reverend Mother Gaius Helen Mohiam

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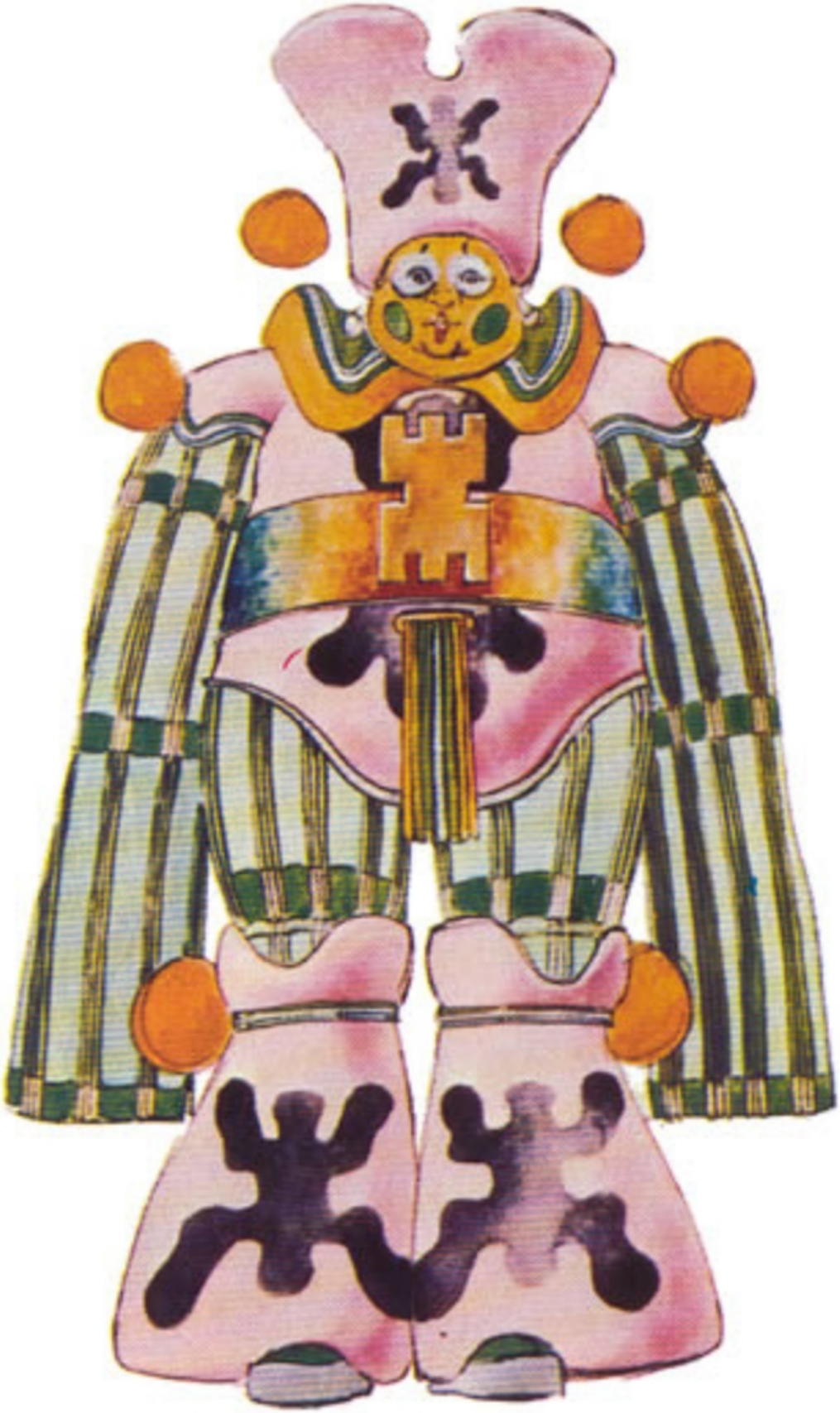
Kynes

CLOSE ✕

The African

CLOSE ✕



Chinese Buffoon

CLOSE ✕

Chinese Head

CLOSE ✕

Russo-Americain Head

CLOSE ✕

Representant Of A Minor House

CLOSE X

Representant Of A Minor House

CLOSE X

Member of the Space Guild

CLOSE ✕

Spice Smuggler

CLOSE ✕

Scenes 1-9 : The Dog-beings.

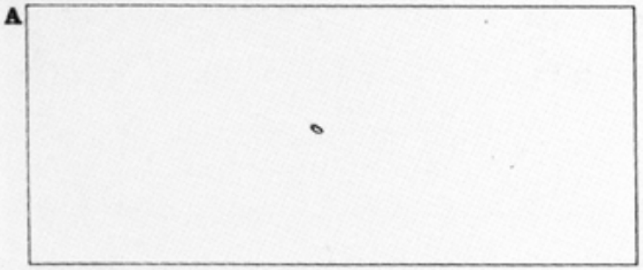
From the Jodorowsky's Dune documentary we know that the film would have opened with a long continuous shot, starting from approaching the galaxy all the way through to the streets of the Emperor's golden planet.

The script however starts somewhat differently. It follows a ship through space through to the planet Kaitain at the centre of the galaxy, where it lands and Dog-Beings leave the ship, travel through a lifeless city, and enter the "Museum Of Man". Inside they find a giant robot on a crucifix. Pressing a button activates the robot, which projects, through its eyes, the history of humanity onto a screen - starting with the planet Earth exploding...

Quite a departure from Herbert's novel! But it does fit in with some early storyboards by Moebius that appeared in the 1975 French press kit.

--- UN SEUL PLAN SEQUENCE ---- --- ONE CONTINUOUS SHOT ----

A



ON APPROCHE DE LA GALAXIE

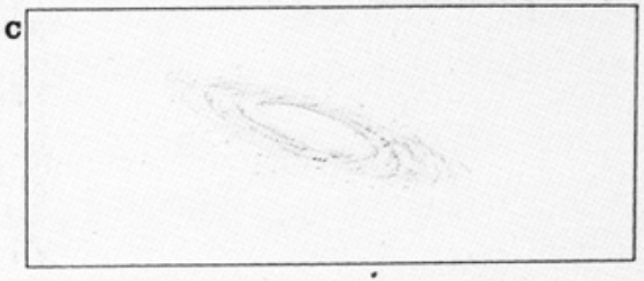
GALAXY APPROACHING

B

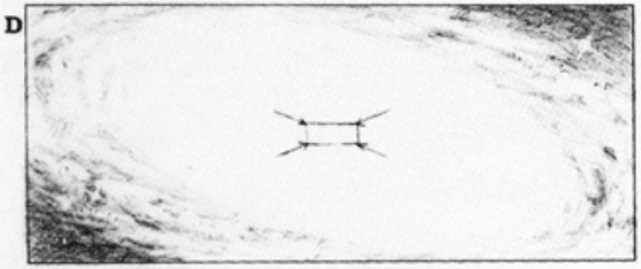
DE PLUS EN PLUS PRES

CLOSER

C



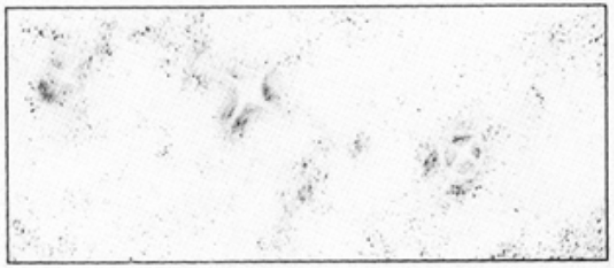
D



DANS LA GALAXIE COMPLETEMENT BLANCHE

INTO THE GALAXY - PURE WHITE

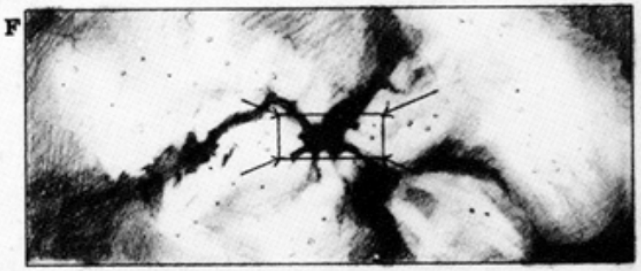
E



DES MILLIONS D'ETOILES - FLAMBOIEMENT DE LUMIERE ET DE COULEUR QUI SE FOND EN...

MILLIONS OF STARS - A BLAZE OF LIGHT AND COLOR - DISSOLVE THROUGH TO...

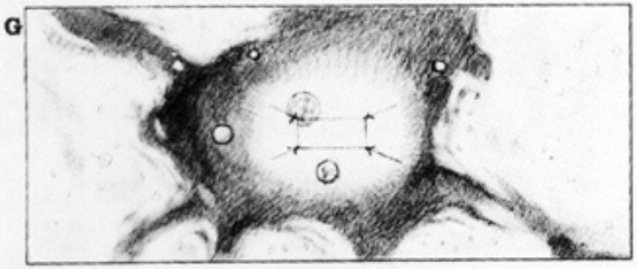
F



NEBULEUSE

NEBULAE

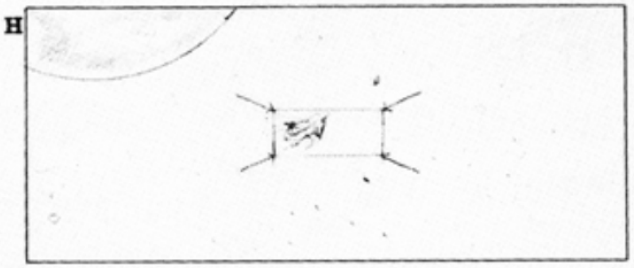
G



DANS L'OBSCURITE - UN AMAS DE PLANETE APPARAIT

INTO A SHADOW - CLUSTER OF PLANETS APPEARS

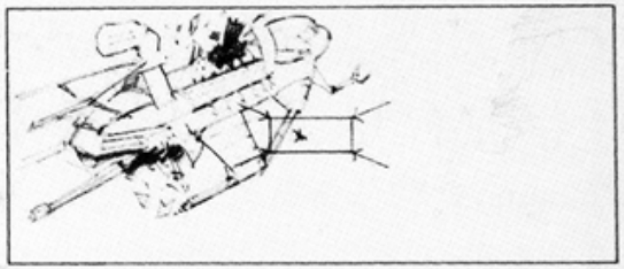
H



DE PLUS EN PLUS PRES DES PLANETES - ON APERCOIT UN CHAMP DE BATAILLE DANS L'ESPACE

CLOSER ON PLANETS - SPACE BATTLEFIELD BECOMES VISIBLE

I



EN PASSANT PRES D'UN VAISSEAU DE LA GUILDE ABANDONNE, ON APPROCHE D'UN HOMME

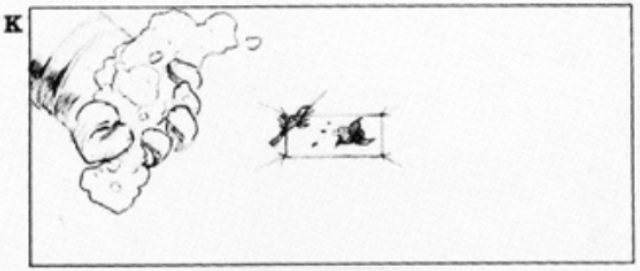
PASSING DEAD GUILD CONVOY - APPROACHING MAN

J

ON DEPASSE UN CONTREBANDIER MORT

PASSING DEAD SMUGGLER

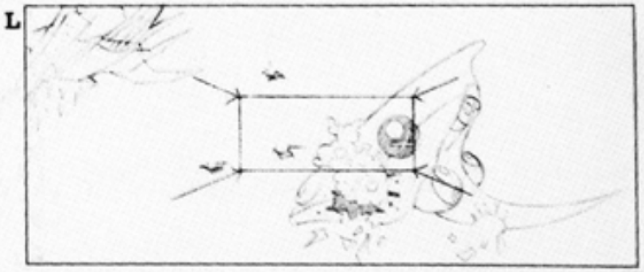
K



ON DEPASSE LA MAIN DU CONTREBANDIER QUI EST PLEINE D'EPICE BLEUE (VIVANTE) ON APERCOIT UN VAISSEAU SARDAUKAR ET UN VAISSEAU PIRATE DETRUIT

PASSING SMUGGLER'S HAND - FULL OF BLUE SPICE (WRITHING) APPROACHING SARDAUKAR SHIP AND WRECKED PIRATE SHIP

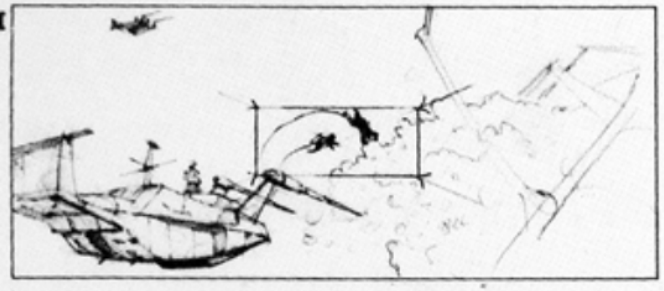
L



DE PLUS EN PLUS PRES DU VAISSEAU PIRATE D'OU L'EPICE SE REPAND - DES SARDAUKARS S'ACTIVENT AUTOUR DE L'EPICE

CLOSER TO PIRATE SHIP - SPICE SPILLED OUT - SARDAUKAR SHUTTLES MOVING AROUND IT

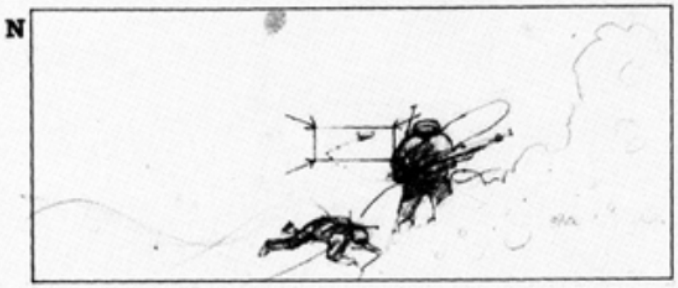
M



DE PLUS EN PLUS PRES DES MOUVEMENTS SARDAUKARS - ON LES VOIT INVESTIR L'EPAVE - ENORME MONCEAU D'EPICE

CLOSER ON SARDAUKAR SHUTTLES - CRAWLING ON THE WRECK - HUGE MOUNDS OF SPICE

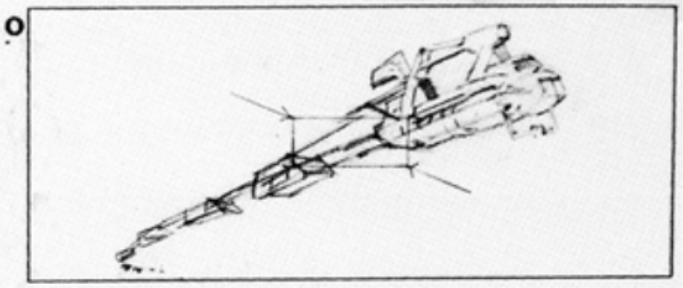
N



AU-DELA DES SARDAUKARS ON VOIT UN CONVOI DE LA GUILDE AU LOIN

PAST SARDAUKARS - GUILD CONVOY IN DISTANCE

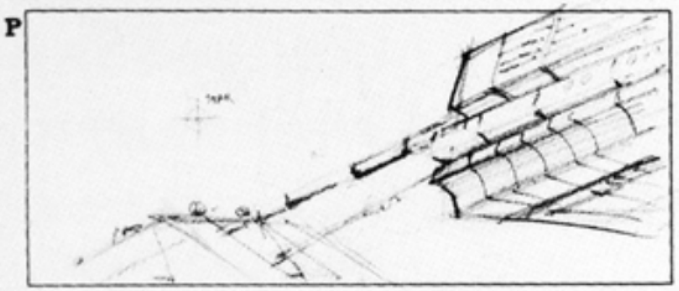
O



VERS LE CONVOI DE LA GUILDE

TOWARD THE GUILD CONVOY

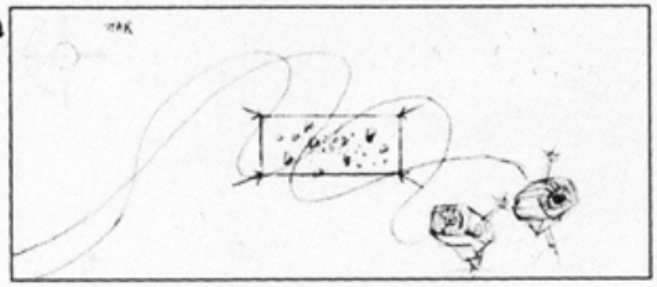
P



AU-DELA DU CONVOI

PAST THE CONVOY

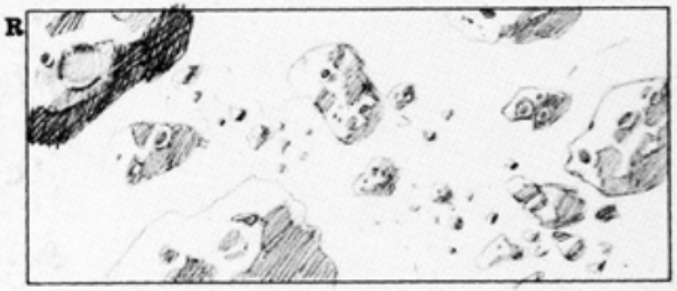
Q



A TRAVERS L'ESPACE INTERSTELLAIRE - 2 ENGINS D'OBSERVATION TRAVERSE L'IMAGE - ON VA VERS UN AMAS D'ASTEROIDES

THROUGH INTERSTELLAR SPACE - 2 OBSERVATION PROBES CROSS FRAME - TOWARD ASTEROID CLUSTER

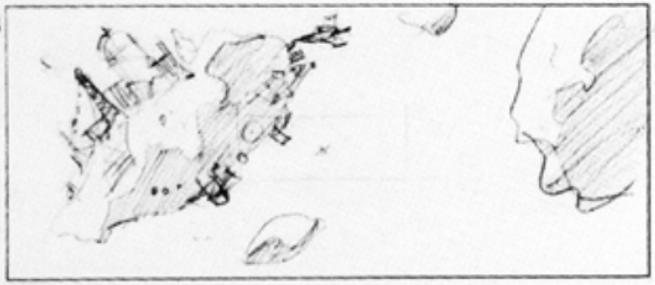
R



A TRAVERS LES ASTEROIDES

THROUGH ASTEROIDS

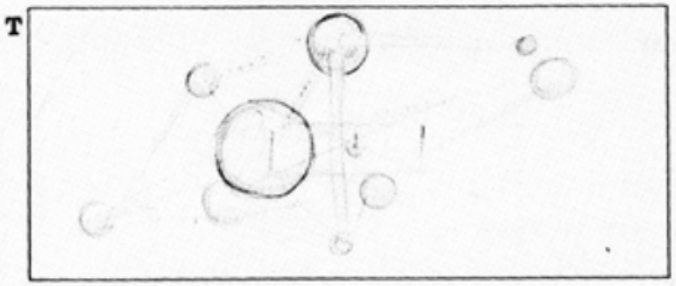
S



ON DEPASSE UN ASTEROIDE SURMONTE D'UNE USINE - ON VOIT MAINTENANT UN AMAS DE PLANETES

PAST AN ASTEROID WITH FACTORIES - TOWARD A CLUSTER OF PLANETS

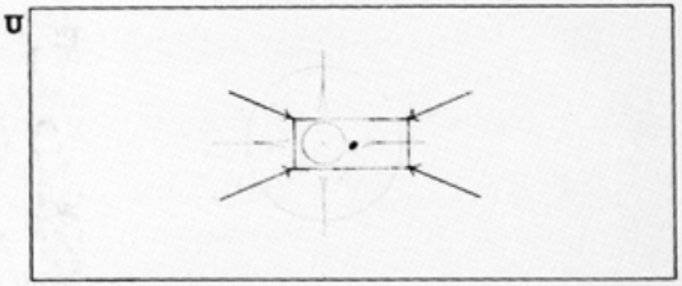
T



ON AVANCE A TRAVERS L'AMAS PLANETAIRE- LES PLANETES COMMUNIQUENT PAR DES PONTS DE LUMIERE - TOUT AU LOIN UN SOLEIL OBSCURE

THROUGH PLANETARY CLUSTER - PLANETS CONNECTED BY BRIDGES OF LIGHT - TOWARD A DISTANT DARK SUN

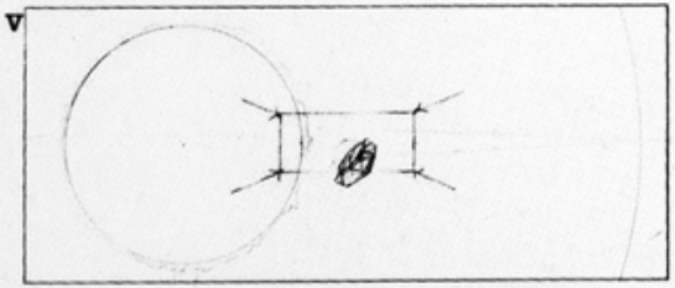
U



ON APPROCHE CE SOLEIL OBSCURE

APPROACHING DARK SUN

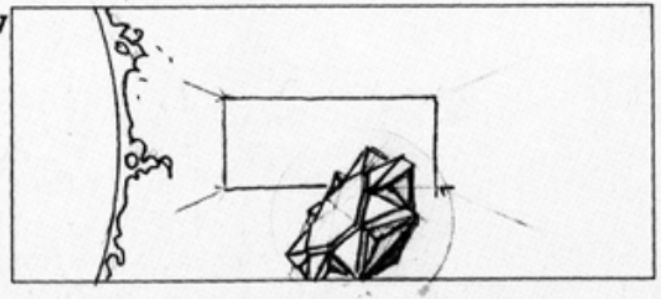
V



DE PLUS EN PLUS PRES DU SOLEIL - UNE PLANETE DOREE EST EN ORBITE

CLOSER TO SUN - GOLDEN PLANET ORBITING

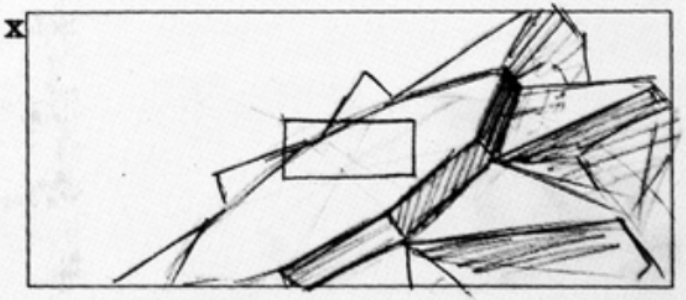
W



ON SE DIRIGE VERS LA PLANETE DOREE

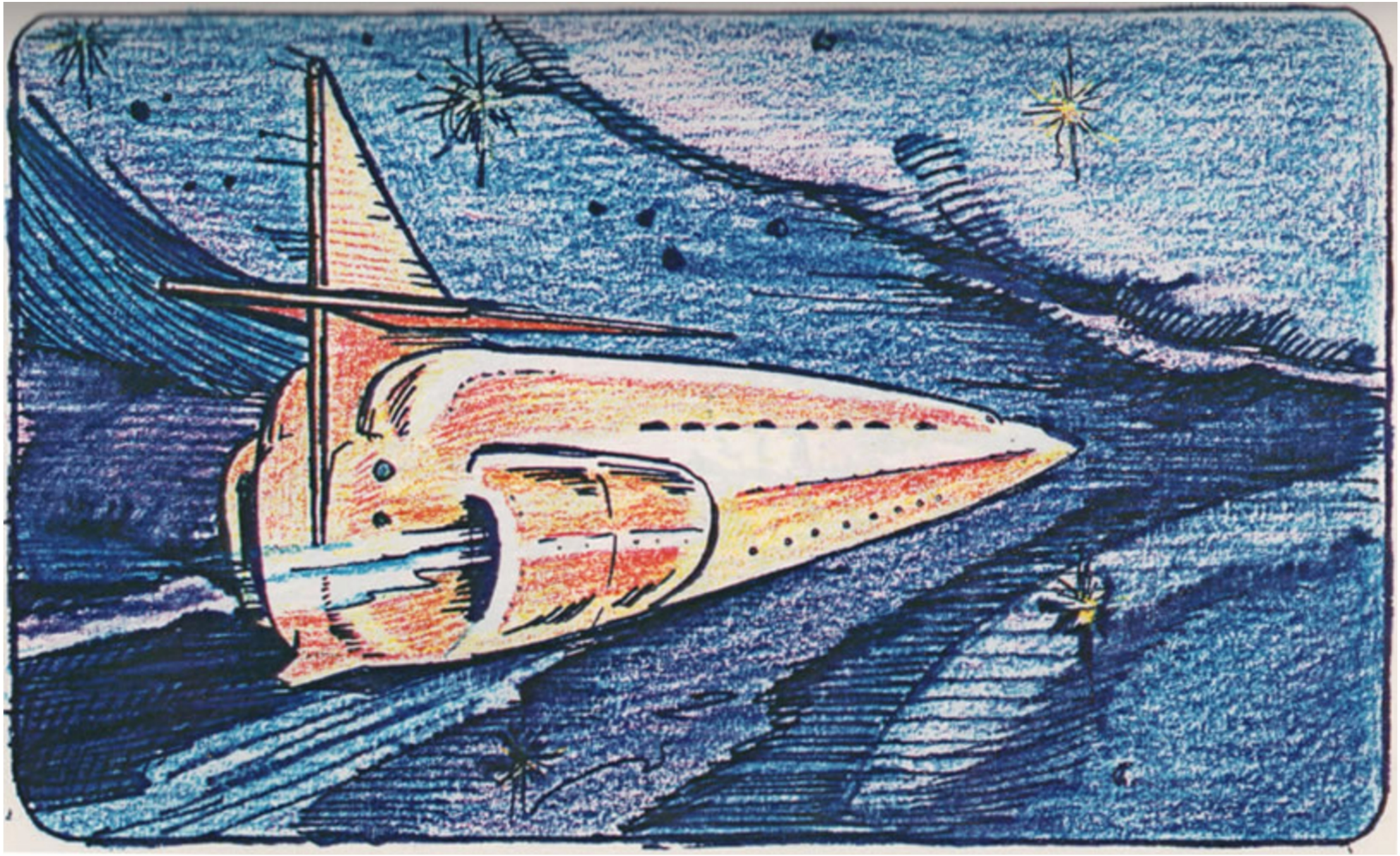
TOWARD GOLDEN PLANET

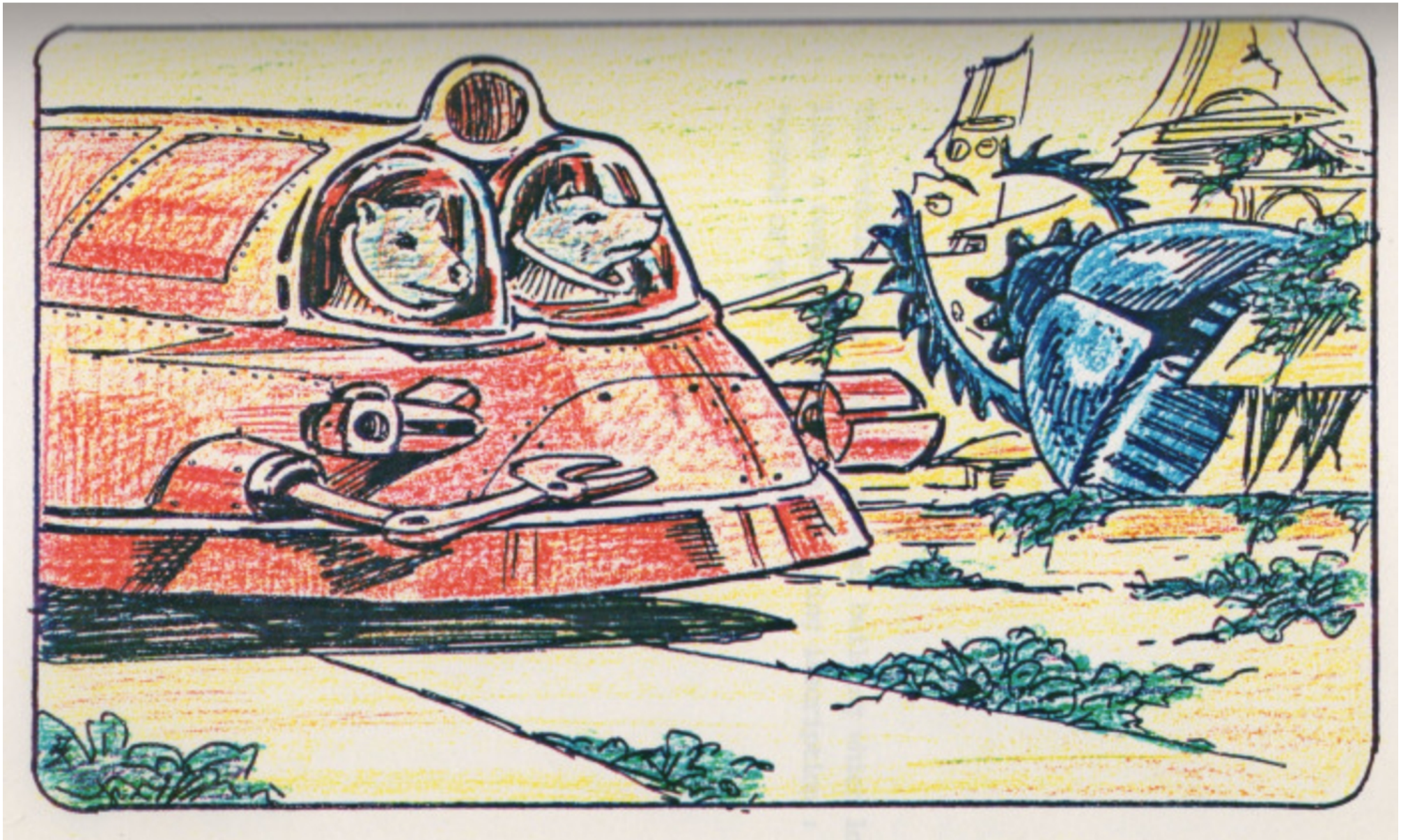
X



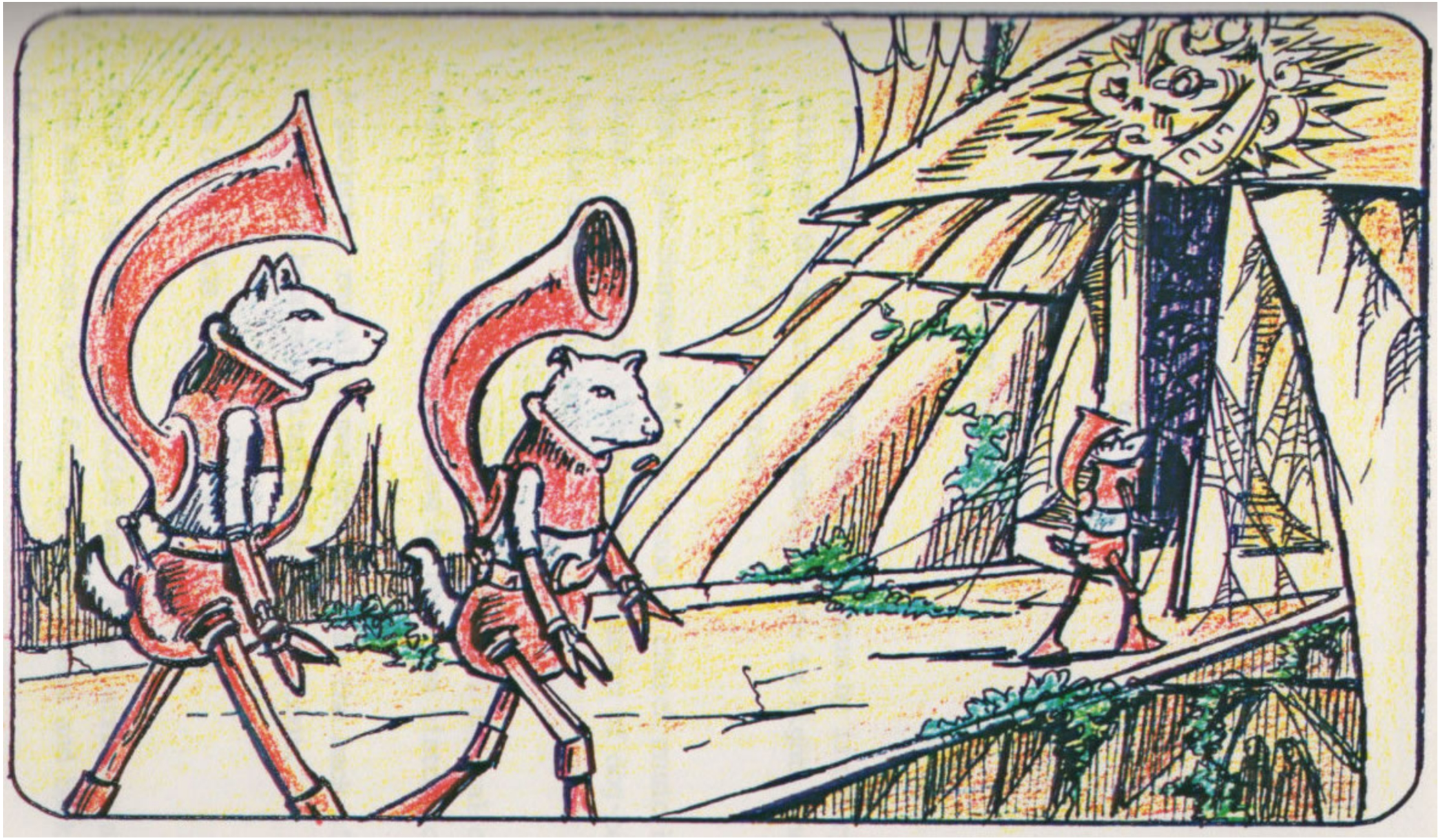
DE PLUS EN PLUS PRES

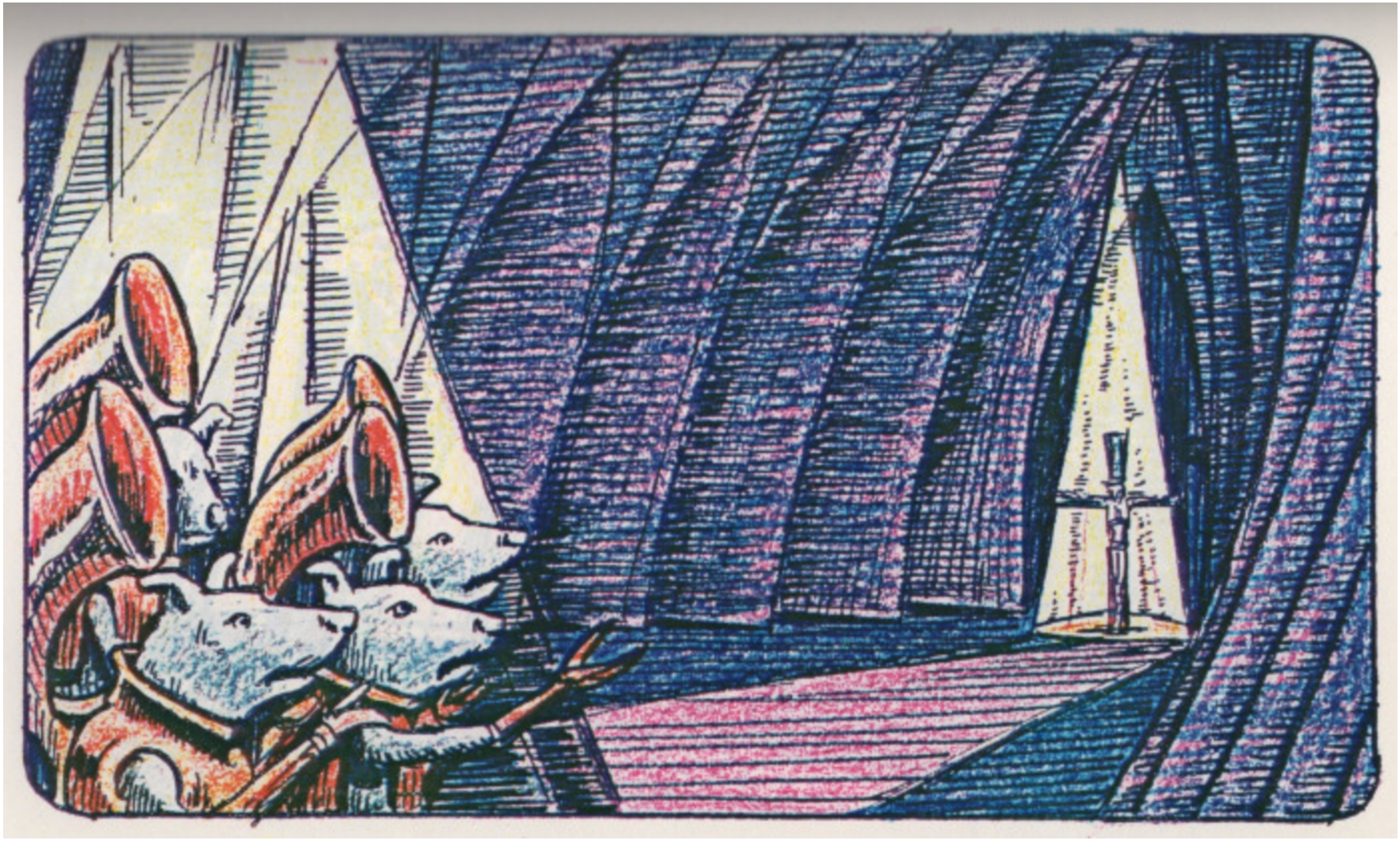
CLOSER

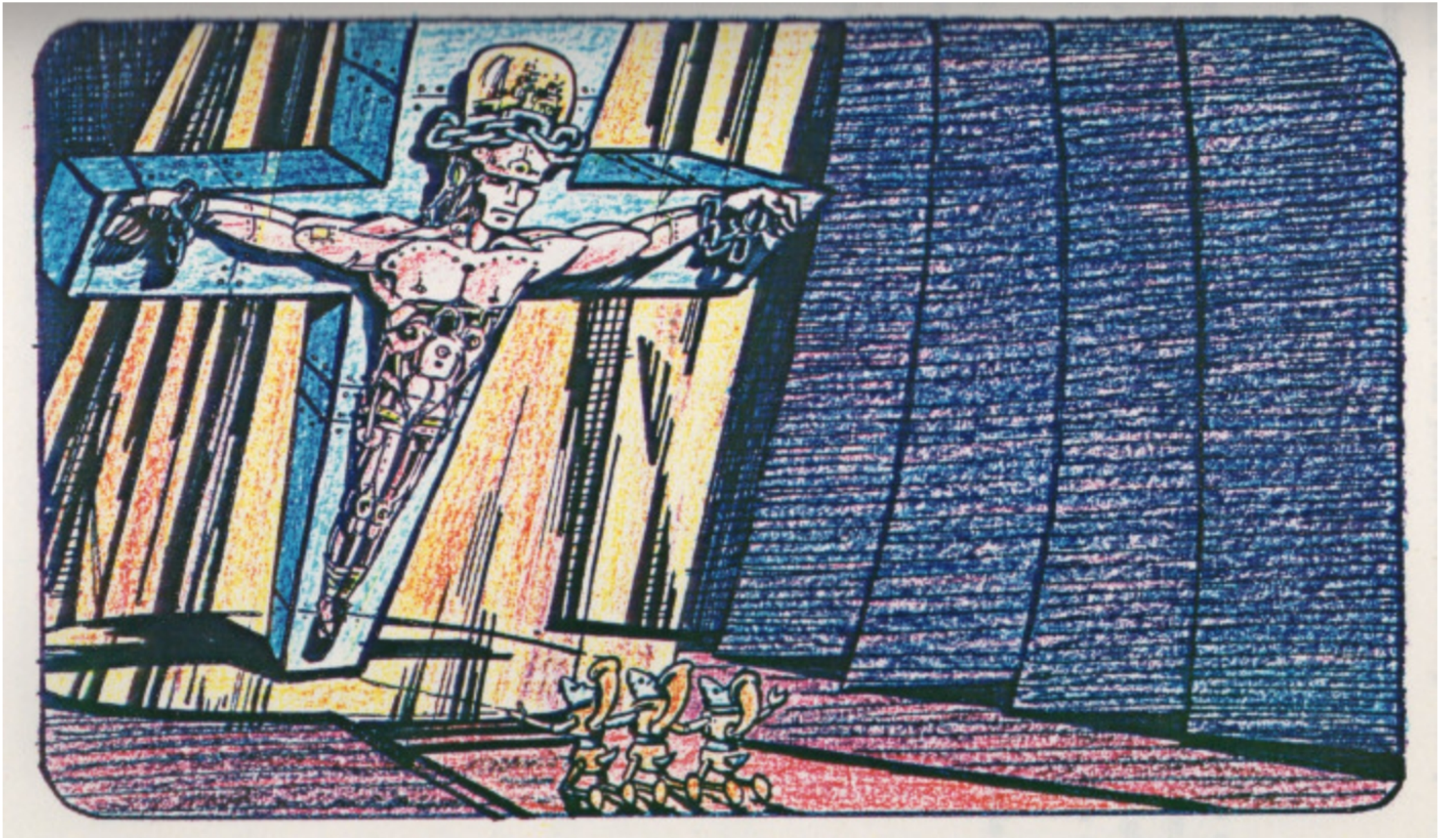


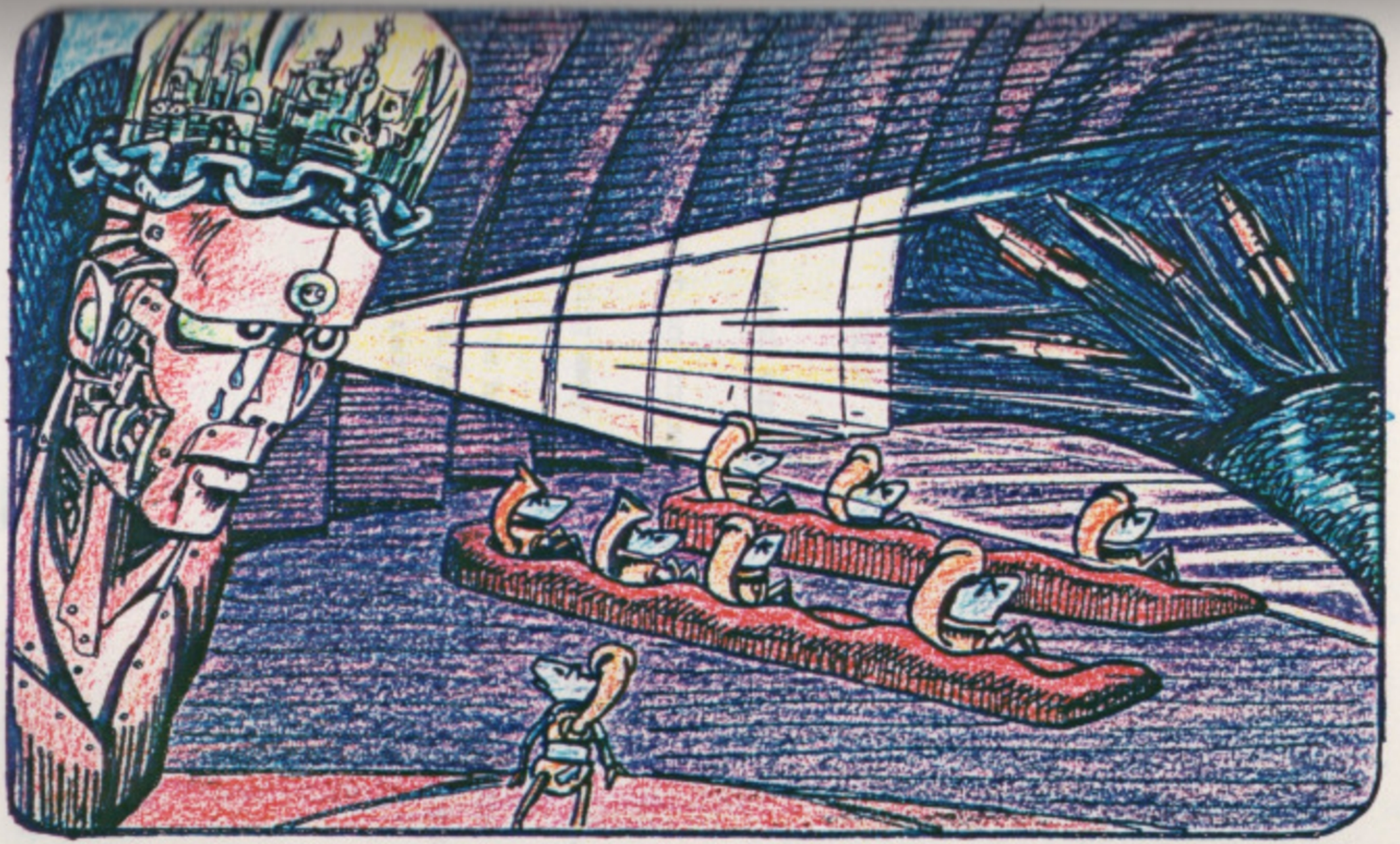


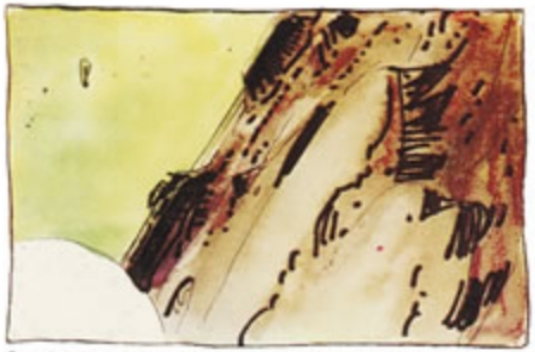
The vehicle is crossing the city which is deserted, overrun with dust and vegetation. There are huge vegetal jelly-fish; lots of beetles as big as motor-cars; and ruins.










Survol de la surface du débris et apparition, au loin, du Temple.

Approche du Temple.

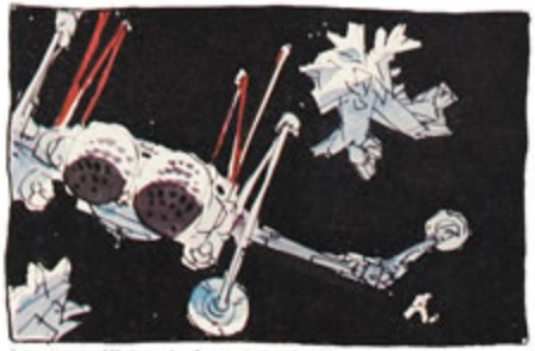
Survol du Temple, apparition de la Statue.

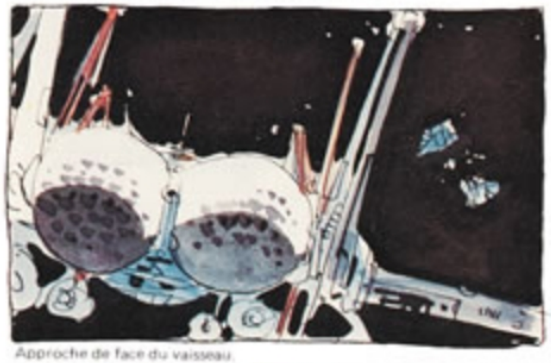
Gros plan de la Statue.

Le vaisseau passe près des formations cristallines.

Survol du cimetière des vaisseaux.

Gros plan d'un des vaisseaux (squelettes d'astronautes).


Le vaisseau s'éloigne des formations cristallines.


Approche de face du vaisseau.

Apparition de la cabine.

Gros plan de la cabine, on aperçoit les pilotes-chiens.

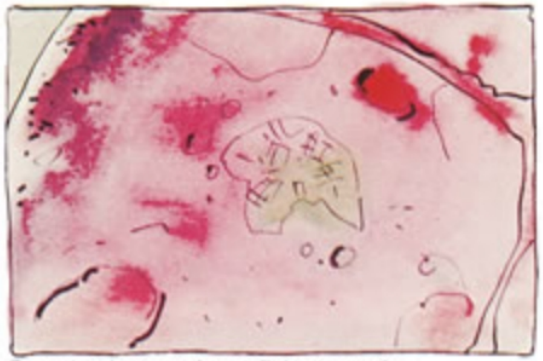
Gros plan sur un pilote.

Apparition des formations organiques.

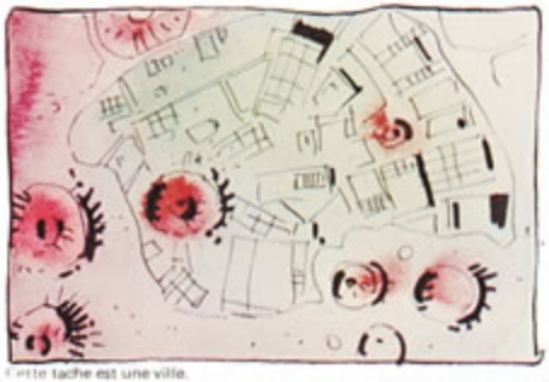
Ejection de plasma lumineux.

Le vaisseau s'éloigne.
Au premier plan, détail des formations organiques.

On se rapproche de la surface de la formation organique tandis que le vaisseau s'éloigne.



On continue à se rapprocher, on distingue une tache.



Cette tache est une ville.

Détail de la ville.

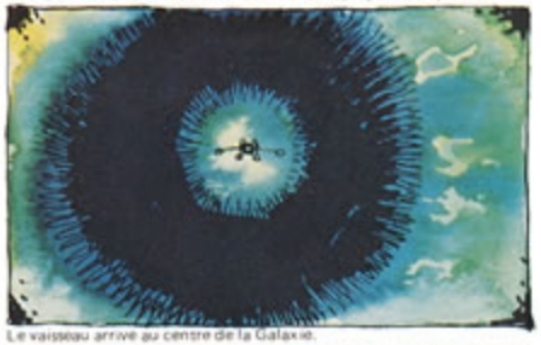
Le vaisseau croise des formations cristallines.

Gros plan sur une formation cristalline. On aperçoit un squelette.

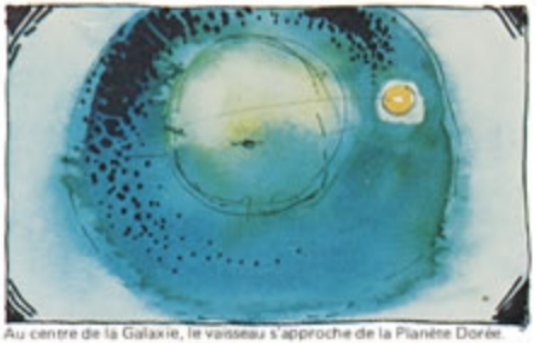
Le vaisseau survole une formation en spirale.

Le vaisseau pénètre dans la formation en spirale.

Il atteint le cœur de cette formation : des hiéroglyphes.



Le vaisseau arrive au centre de la Galaxie.



Au centre de la Galaxie, le vaisseau s'approche de la Planète Dorée.

Mise en orbite du vaisseau autour de la Planète Dorée.

Vue de dessus du vaisseau qui atterrit en utilisant ses rétro-fusées.

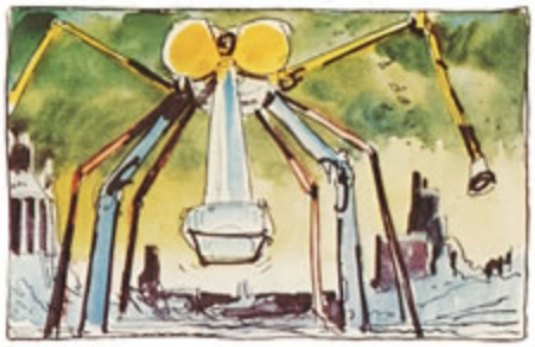
Détail d'un des pieds du vaisseau s'enfonçant dans le marécage.

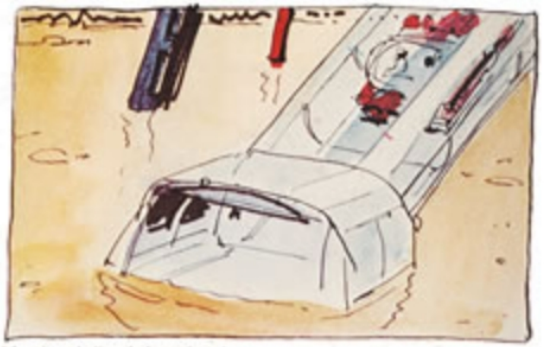
Vue d'ensemble de l'aire d'atterrissage.
Des insectes géants s'enfuient.

Détail d'un insecte.

Vue plongeante sur le vaisseau.

Déploiement des deux membres avant du vaisseau.


Sortie du tube.


L'engin-sol glisse le long du tube.

L'engin-sol s'éloigne du vaisseau.

Il franchit des obstacles visqueux.

Il croise des ruines enfouies dans la vase.

Apparition d'une tour lumineuse.

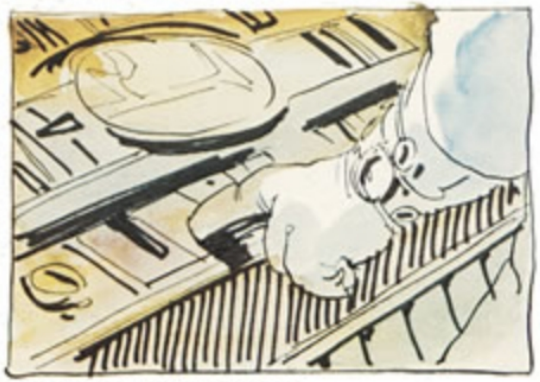
La tour vue de l'intérieur de l'engin-sol.

Plan général de la tour.

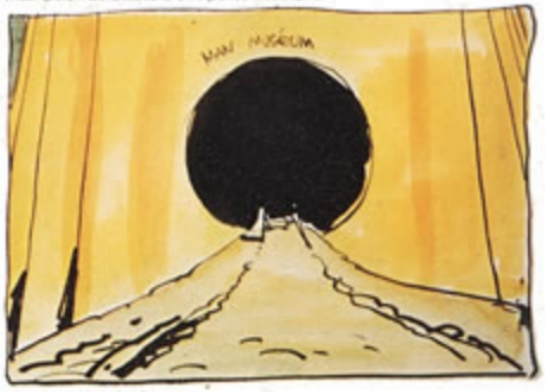
Détail du sommet de la tour.

Inscription au-dessus d'une porte circulaire.

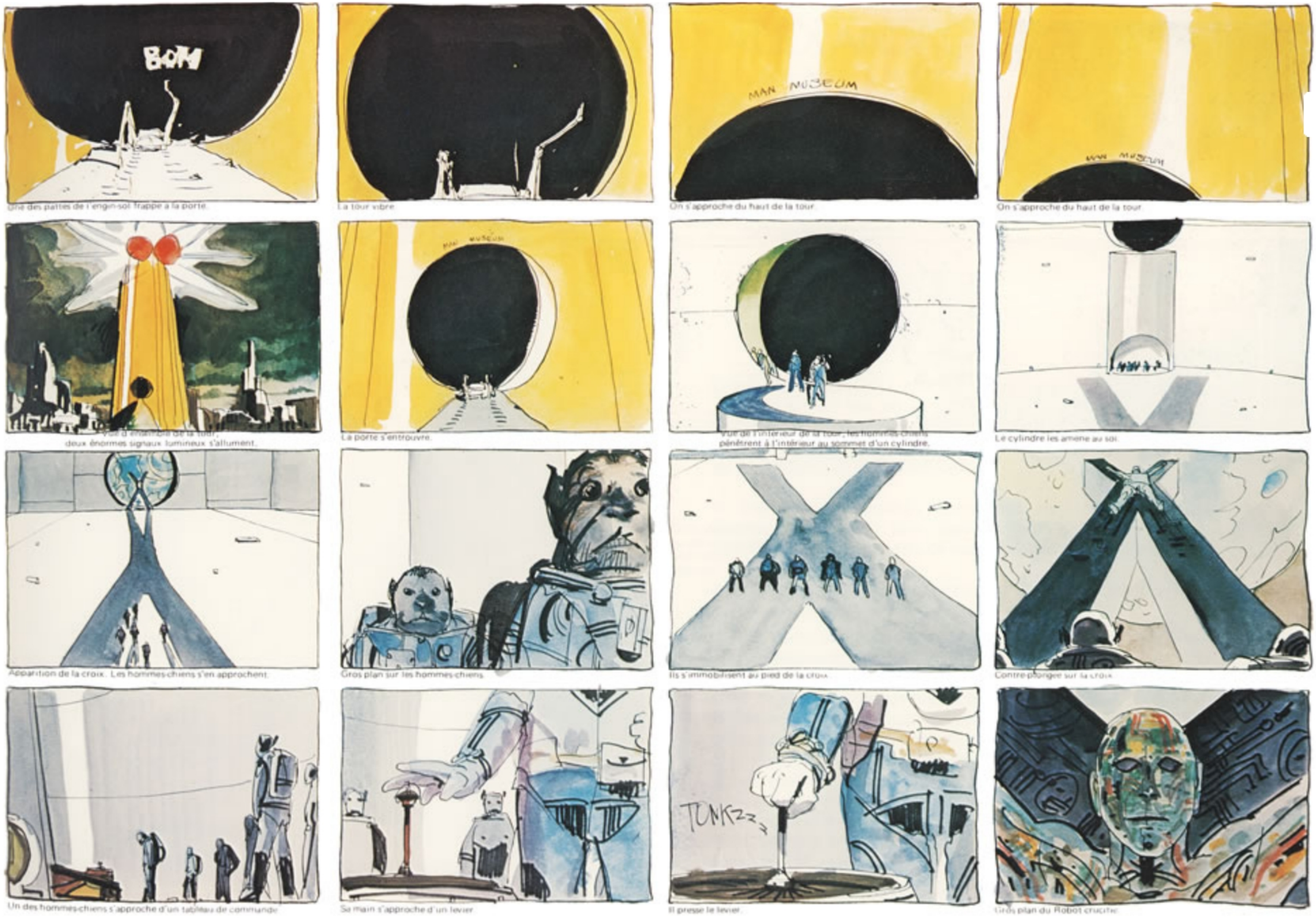
L'engin-sol aborde la rampe d'accès à demi effondrée.


Détail du tableau de bord de l'engin-sol.

Progression de l'engin-sol sur la rampe.



L'engin-sol atteint la porte.



Une des pattes de l'engin-sol frappe à la porte.

La tour vibre.

On s'approche du haut de la tour.

On s'approche du haut de la tour.

Vue d'ensemble de la tour, deux énormes signaux lumineux s'allument.

La porte s'entrouvre.

Vue de l'intérieur de la tour, les hommes-chiens pénètrent à l'intérieur au sommet d'un cylindre.

Le cylindre les amène au sol.

Apparition de la croix. Les hommes-chiens s'en approchent.

Gros plan sur les hommes-chiens.

Ils s'immobilisent au pied de la croix.

Contre-plongée sur la croix.

Un des hommes-chiens s'approche d'un tableau de commande.

Sa main s'approche d'un levier.

Il presse le levier.

Gros plan du Robot crucifié.

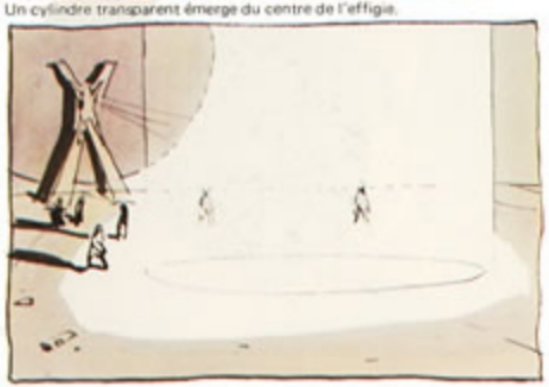
Les yeux du Robot s'illuminent.

Un cylindre transparent émerge du centre de l'effigie.

Gros plan sur les yeux du Robot.

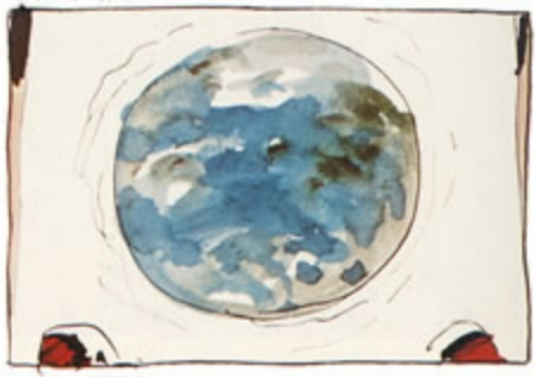
Les yeux projettent deux rayons lumineux sur le cylindre.

Vue d'ensemble.



Les hommes-chiens s'approchent du cylindre.

Une forme apparaît à l'intérieur du cylindre.



C'EST LA TERRE !

L'Histoire de l'Humanité commence
avec l'explosion de sa planète-mère : la TERRE !
De l'époque antérieure
ne reste aucune trace

Travelling avant sur la Galaxie (vue de profil).

Vue d'ensemble de la Galaxie.

Apparition du vaisseau.

Le vaisseau projette du plasma lumineux.

Apparition dans l'espace de débris de planètes.

Survol des débris.

Le vaisseau se rapproche de l'un des débris.

Scenes 10-19 : The History of Humanity

The robot eyes project the history of mankind to the Dog-beings, narrating the events before them : "The history of man begins with the destruction of his mother-planet Earth. There remains no record of the earlier period."

The robot goes on to explain that man conquered all the planets, but was trapped within the galaxy itself by a barrier surrounding it. With nothing left to achieve "Triumph killed ambition" and mankind became lazy, with machines doing everything.

At this point we are back into familiar Herbert territory, with the eventual "bio-revolution against the machines", or the Butlerian Jihad (although the script never calls it such).

With the eventual victory the planets agree that they will not "...construct machines imitating the human mind" as well as outlawing wars and atomic weapons, and the burning of flags. Three hundred years later the good intentions were eventually forgotten, and planets organized into Houses and elected an Emperor for a newly established Senate.

After thousands of years it was discovered that the spice on Dune "could enable a person to see into the future, and could also prolong life", making Dune the most important planet in the galaxy.

A ship lands on Dune and two people come out, a member of the "Missionaria Protective" from the Bene Gesserit who has come to "create a religious myth among the natives" and Pardot Kynes who is studying geological forces. They walk off in opposite directions as the robot proclaims that "These two people are going to change the course of human history !" and the film's titles overlay the scene.

Wow - That is some prologue! It has a few similarities to that of the TV Edition of Lynch's Dune, but it is pretty different to the usual Dune chronology. The 1975 French press kit doesn't contain any Moebius storyboards for these scenes, but it does contain a script summary that pretty closely follows the above scenes:

"There are already more than 20,000 years that the Earth burst... Man conquered the Galaxy, but he realizes that he still lives in an Island: the Galaxy itself is encircled by an insuperable Magnetic Wall. No one could pass through it. Having nothing more to discover to conquer, the Man engages himself completely in pleasure, give its power to machines and degenerates in luxury.

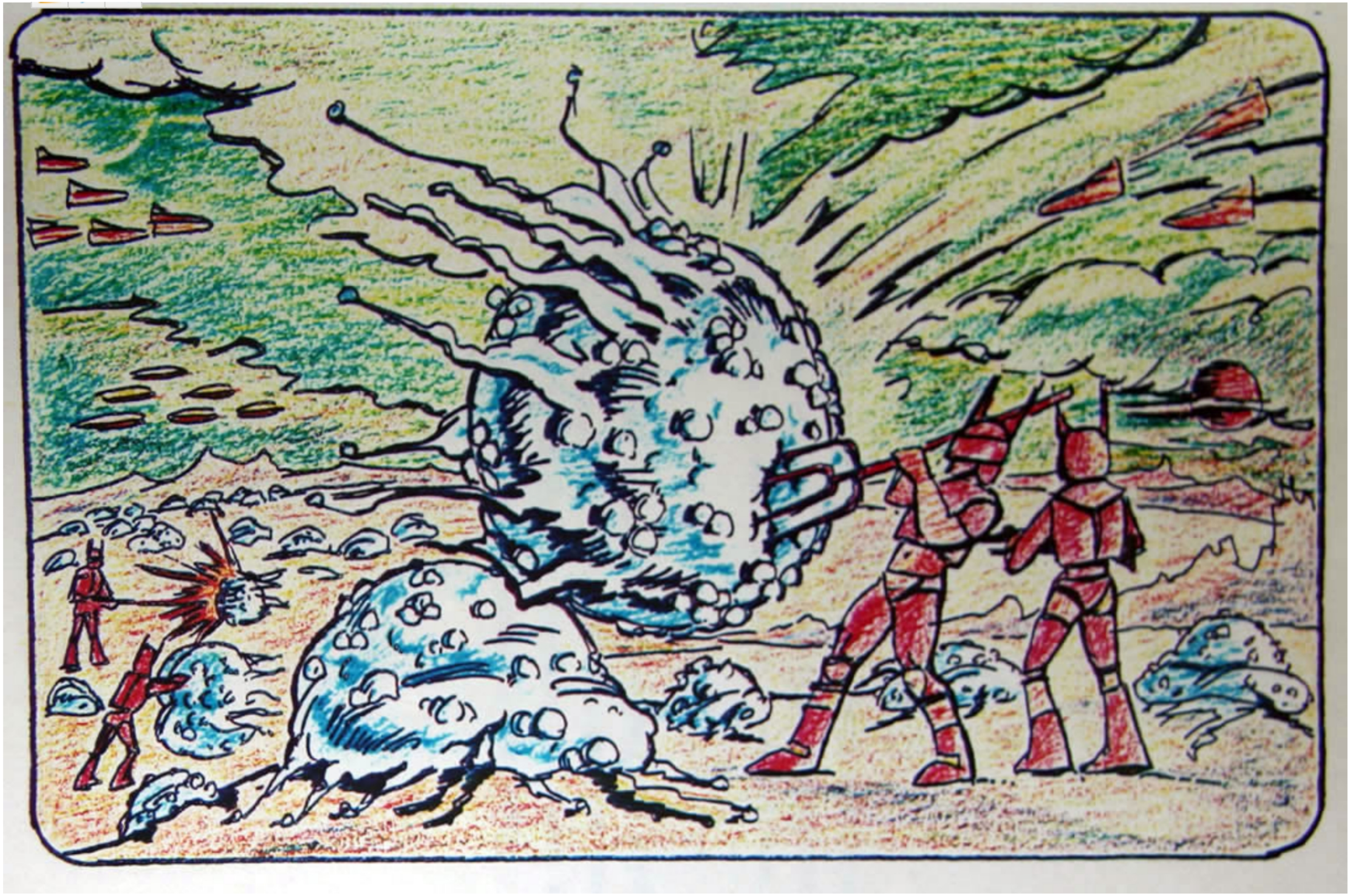
"Rising generation, all Genetic Monsters, Makes the Revolution against the Machines, destroys the gigantic Central Computer, burns the flags, symbols of the Constitutions of each Planet and organizes the Great Galactic League of United Planets.

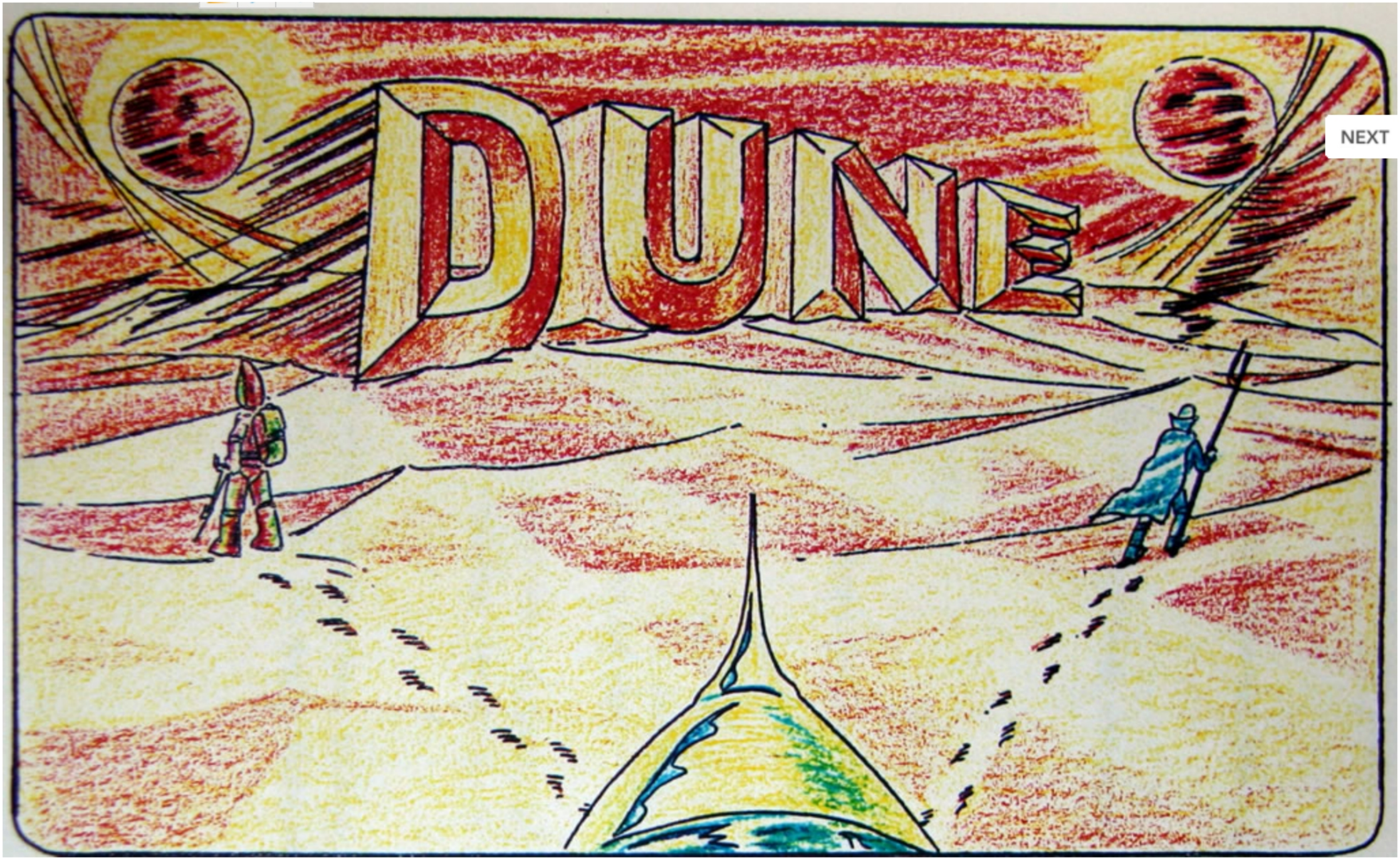
"Mo more atomic weapons. A Universal Law. Eternal prohibition against who build machines able to replace human labor. The computers are substituted by Mutants with hypertrophied brains.

"One creates a Neo-Medieval society. An Emperor is crowned, one creates a Senate of Planets which has the ability to elect and depose Emperors. The value of money is restored.

"One discovers in a Planet lost in the borders of the Galaxy, Dune, a kind of Mushroom, who extends Life during several centuries and allows to see the Future."

In the next part we'll look at how the story of the Atreides and Harkonnen picks up, and starts to mirror that of the Moebius storyboards seen in the Jodorowsky's Dune documentary.





NEXT

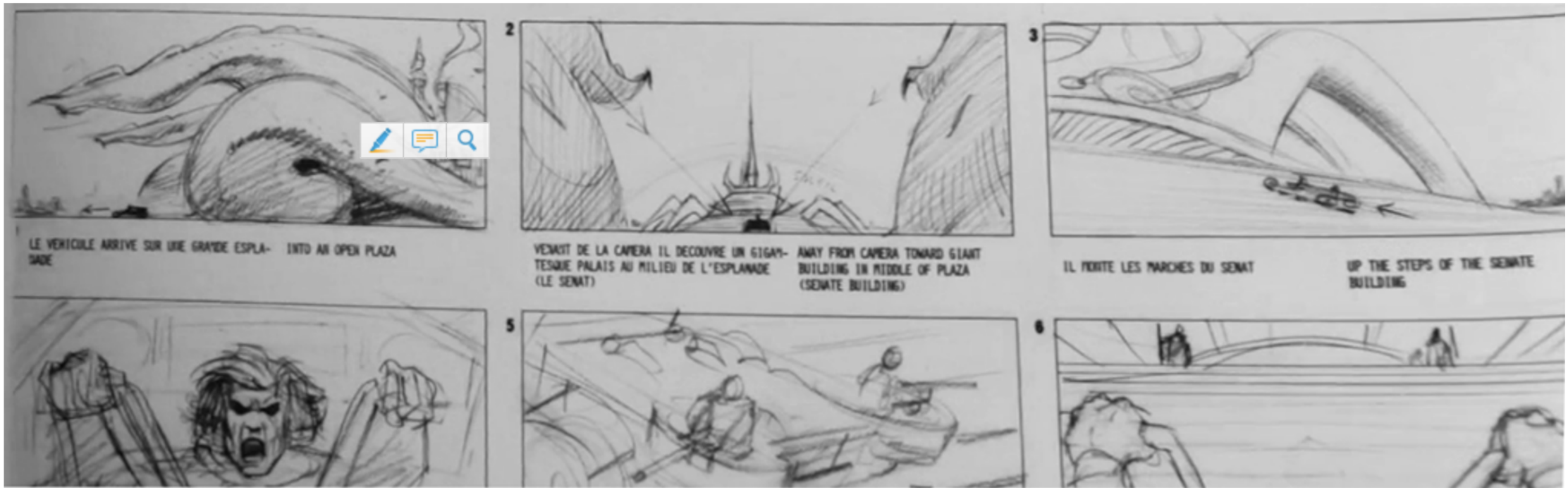
NEXT

Scene 20-22 : Leto in the Senate

In the script, the film, after the prologue, begins with Leto driving a vehicle containing dead Spice smugglers, into the Senate where Duncan Idaho, Gurney Halleck and Thufir Hawat (spelled Hawatt in the script, presskit and storyboards) dump the bodies before the Minor and Major Houses, and uncover the other cargo of the vehicle - a pile of blue Spice.

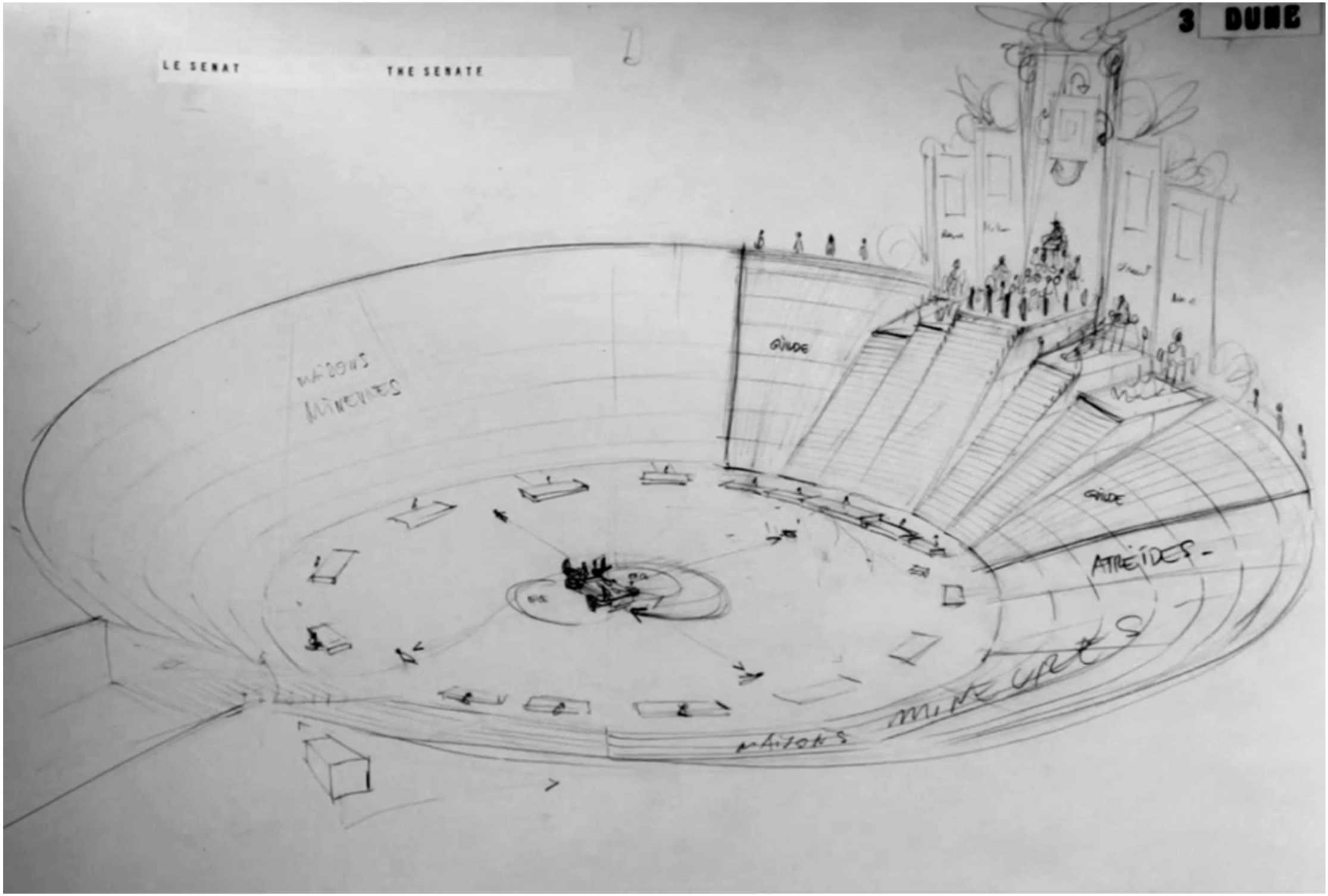
Leto announces that he has discovered that one of the Major Houses is smuggling spice, and promises to find which House is guilty. Leto then distributes the Spice among the Minor Houses - making him popular among them, but creating anger among the Major Houses. Count Fenring advises the Emperor that Leto could unite the Minor Houses and be a threat.

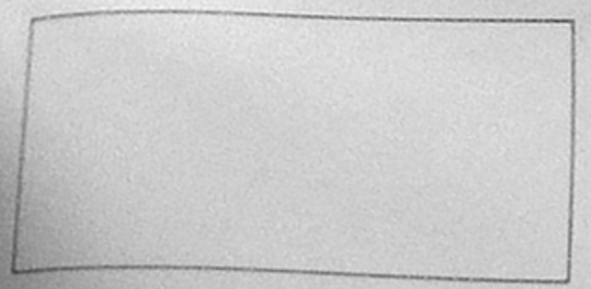
This is very similar to the Moebius storyboards, but certain aspects are different in the script. For example instead of Leto's vehicle being a futuristic cycle designed by Chris Foss it is instead a wagon drawn by 6 horses!

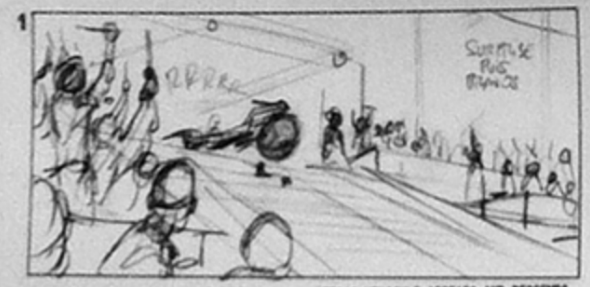


A this point the script diverges from the storyboards. The boards seem to have Leto meeting the Emperor straight away, but in the next part we shall look at what happens in the script - Leto fulfilling his promise to investigate the Spice smuggling!

LE SENAT THE SENATE

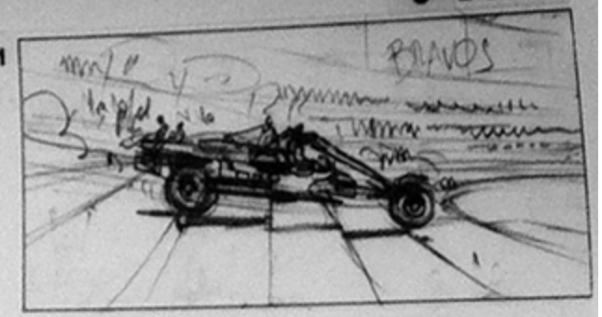






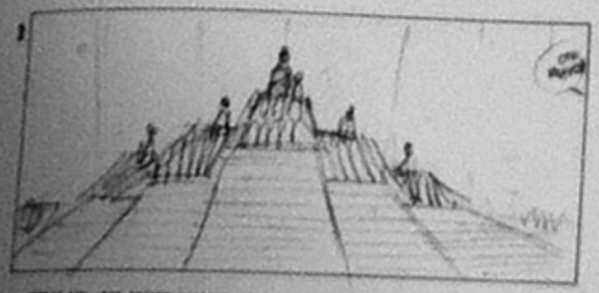
APPARITION DU TRIMOTO - DESCEND

LETO'S VEHICULE APPEARS AND DESCENDS



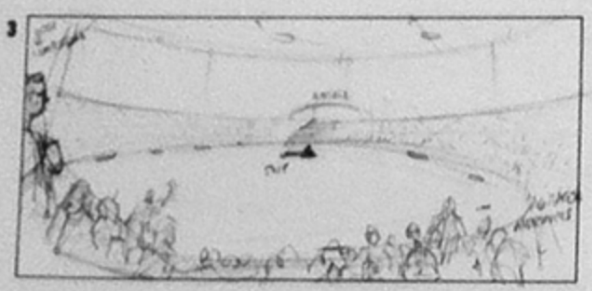
DESCENDS

DESCENDING THE STAIRS



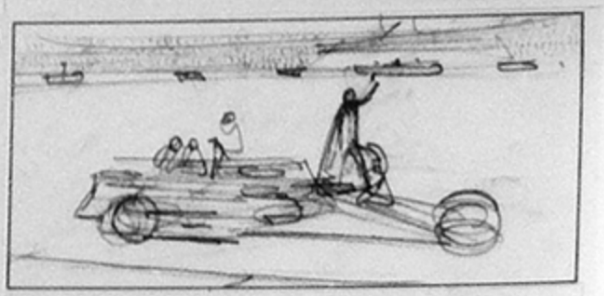
MEPRIS ETC. DES GRANDES MAISONS

CONTEMPT FROM THE MAJOR HOUSES



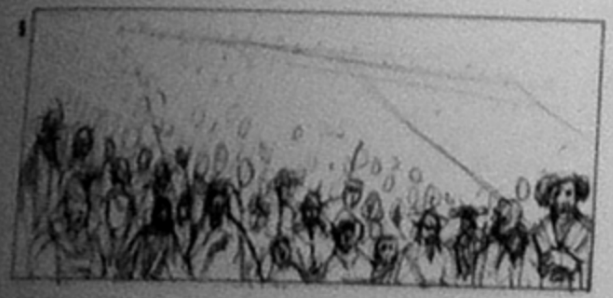
PLAN GENERAL DE LA FIN DU TOUR

LONG SHOT AS THE TOUR ENDS



ARRET - LETO SE DRESSE SUR SON SIEGE - ET DEMANDE LE SILENCE. LES 4 SE SAISISSENT DES 4 CADAVRES

LETO STOPS THE CAR. STANDS UP ON HIS SEAT AND DEMANDS SILENCE. LETO'S 4 COMPANIONS CARRY THE 4 CORPES FROM THE CAR



SURPRISE DES MAISONS MINEURES

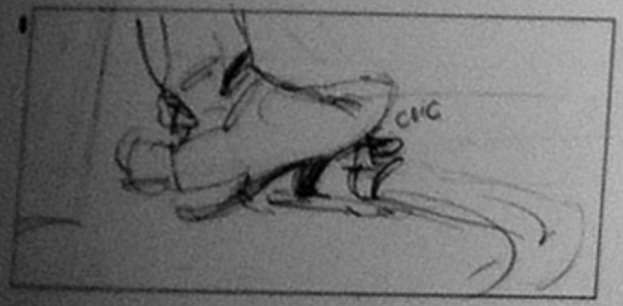
THE MAJOR HOUSES ARE SHOCKED

ON ORDONNE LES CADAVRES
YUEH EN PRIERE

THEY LINE THE CORPSES UP ON THE FLOOR
YUEH PRAYS

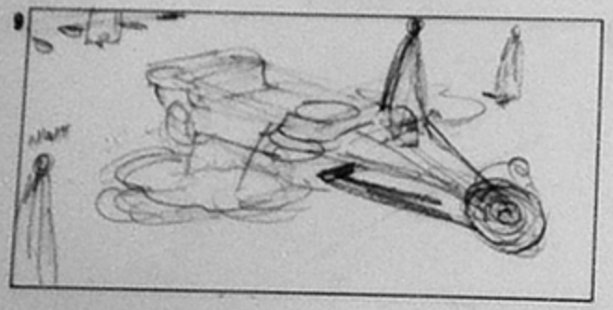
LETO SE DRESSE SUR LE SIEGE, UN PIED SUR LE GUIDON. IDAHO VEILLE.
LETO : " NOUS AVONS INTERCEPTE UN VAISSEAU NON IDENTIFIE AU LARGE DE NOTRE PLANETE."

LETO STANDS UP ON SEAT AND PUTS FOOT ON HANDLE BARS. IDAHO SURVEYS THE AUDIENCE.
LETO : " WE HAVE INTERCEPTED AN UNIDENTIFIED SHIP IN THE OFFING OF OUR PLANET.



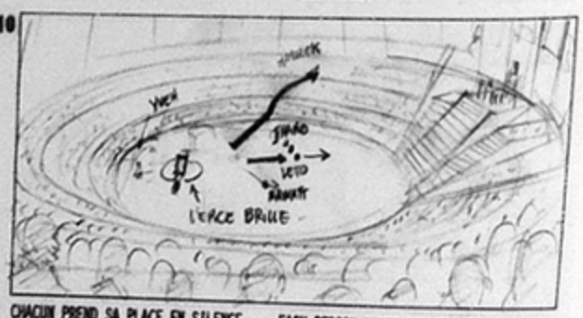
LE PIED DE LETO DECLENCHE UN MECANISME

LETO'S FOOT ACTIVATES A SWITCH



L'EPICE SE REPAND LUMINEUSE

SPICE SPILLS OUT ONTO FLOOR, GLOWING WITH INTERNAL LIGHT



CHACUN PREND SA PLACE EN SILENCE

EACH PERSON MOVES SILENTLY TO HIS SEAT

11

LES MAISONS MINEURES SE LEVENT

THE MINOR HOUSES STAND UP

12

REACTION DES MAISONS MAJEURES... RUSSO-AMERICAINS

REACTION FROM THE MAJOR HOUSES RUSSO-AMERICANS

13

LETO : " JE DENONCE L'EXISTENCE D'UNE ORGANISATION QUI FAIT LA CONTREBANDE DE L'EPICE !

LETO : " I DECLARE THE EXISTENCE OF AN ORGANIZATION WHICH IS SMUGGLING SPICE !

14

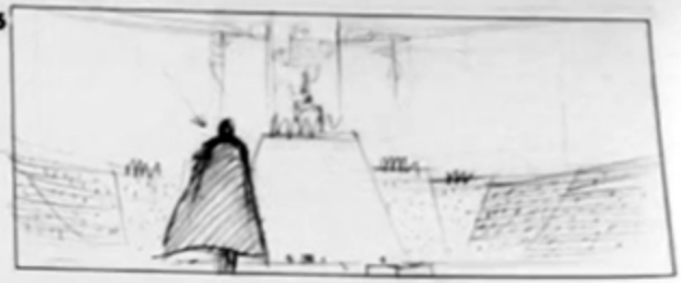
LETO : AUCUNE DES MAISONS MINEURES N'EST ECONOMIQUEMENT CAPABLE DE SE LIVRER A DE TELS FORFAITS ! "

APPLAUDISSEMENTS.

LETO : NONE OF THE MINOR HOUSES IS IN THE NECESSARY ECONOMIC POSITION TO WORK OUT SUCH MISDEEDS ! "

APPLAUSE.

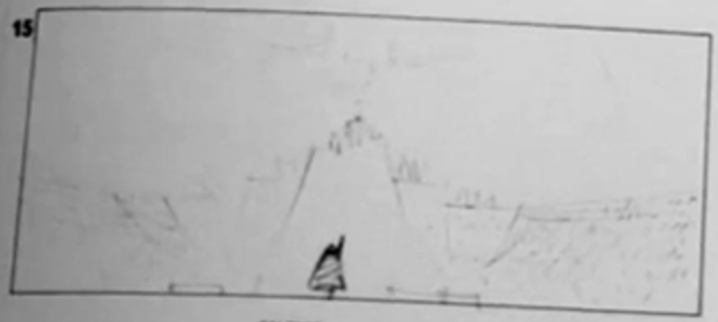
15



LETO SE DIRIGE AVEC RESOLUTION VERS LE COTE "RICHE"

WITH RESOLVE, LETO CROSSES TO THE RICH SIDE OF THE SENATE

15



SILENCE

16

LETO : " CE NE PEUT ETRE QU'UNE MAISON MAJEURE."

CRIS DE PROTESTATION DES MAISONS MINEURES ET APPLAUDISSEMENTS.

LETO : " ONLY A MAJOR HOUSE COULD DO THAT."

CRIES OF PROTEST FROM THE MINOR HOUSES AND APPLAUSE.

17

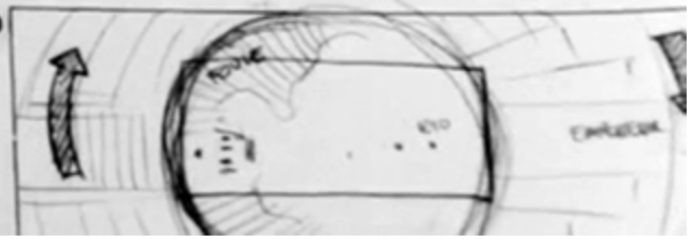
CRIS CONTINUS - LES RUSSOS-AMERICAINS SE LEVENT

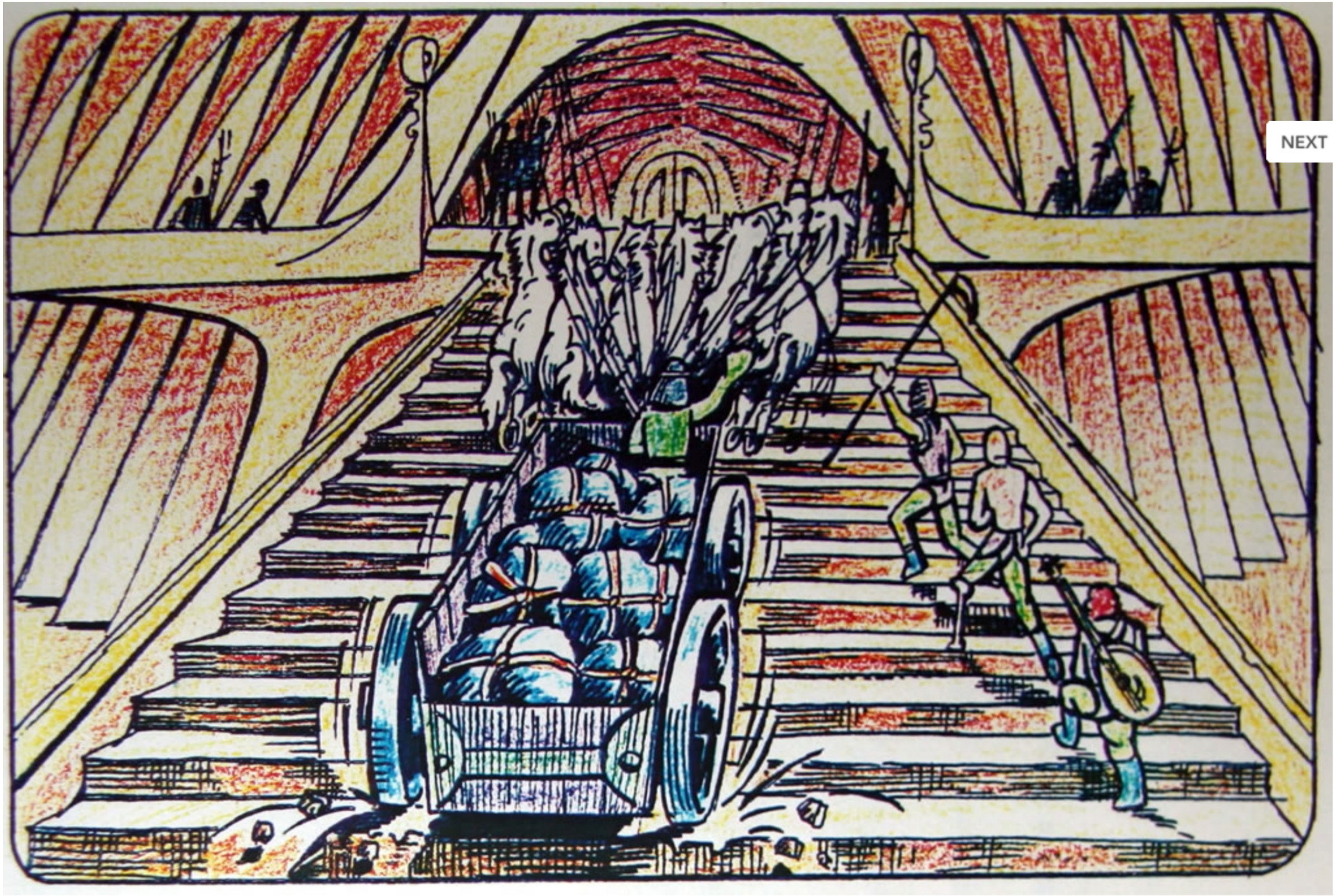
CRIES CONTINUE - RUSSO-AMERICA STAND UP

18

19

20





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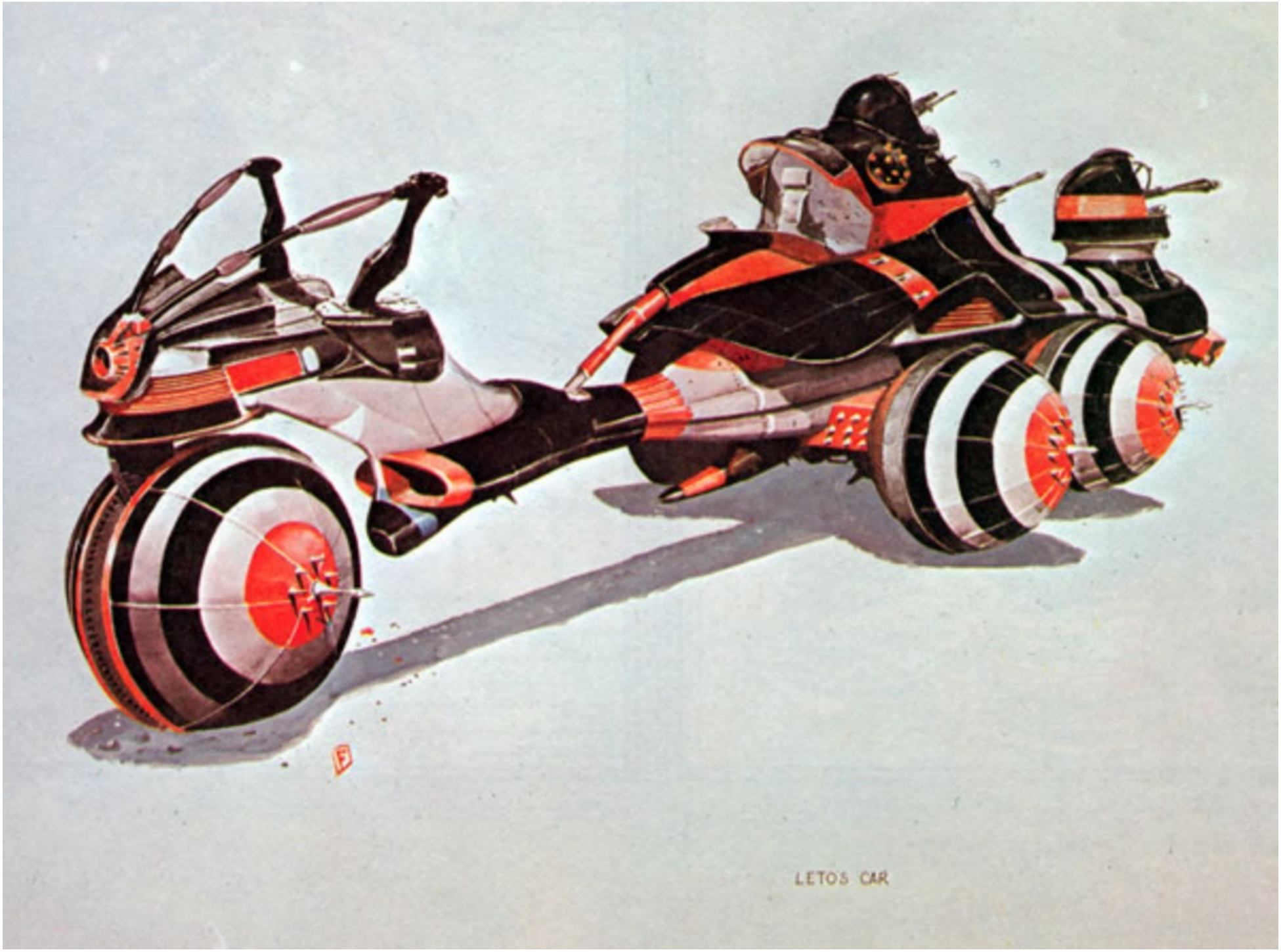


LETOS CAR

Scene 23-28 : Leto Investigates the Smuggling

In scenes that aren't in the book, and don't appear to be in the Moebius storyboards we follow Duke Leto as he searches to discover which Major Houses is smuggling the Spice.

On Giedi One an army of slaves are building a giant statue of the Baron. Thufir, disguised as a slave merchant, unloads a group of slaves containing Leto, Duncan and Halleck.

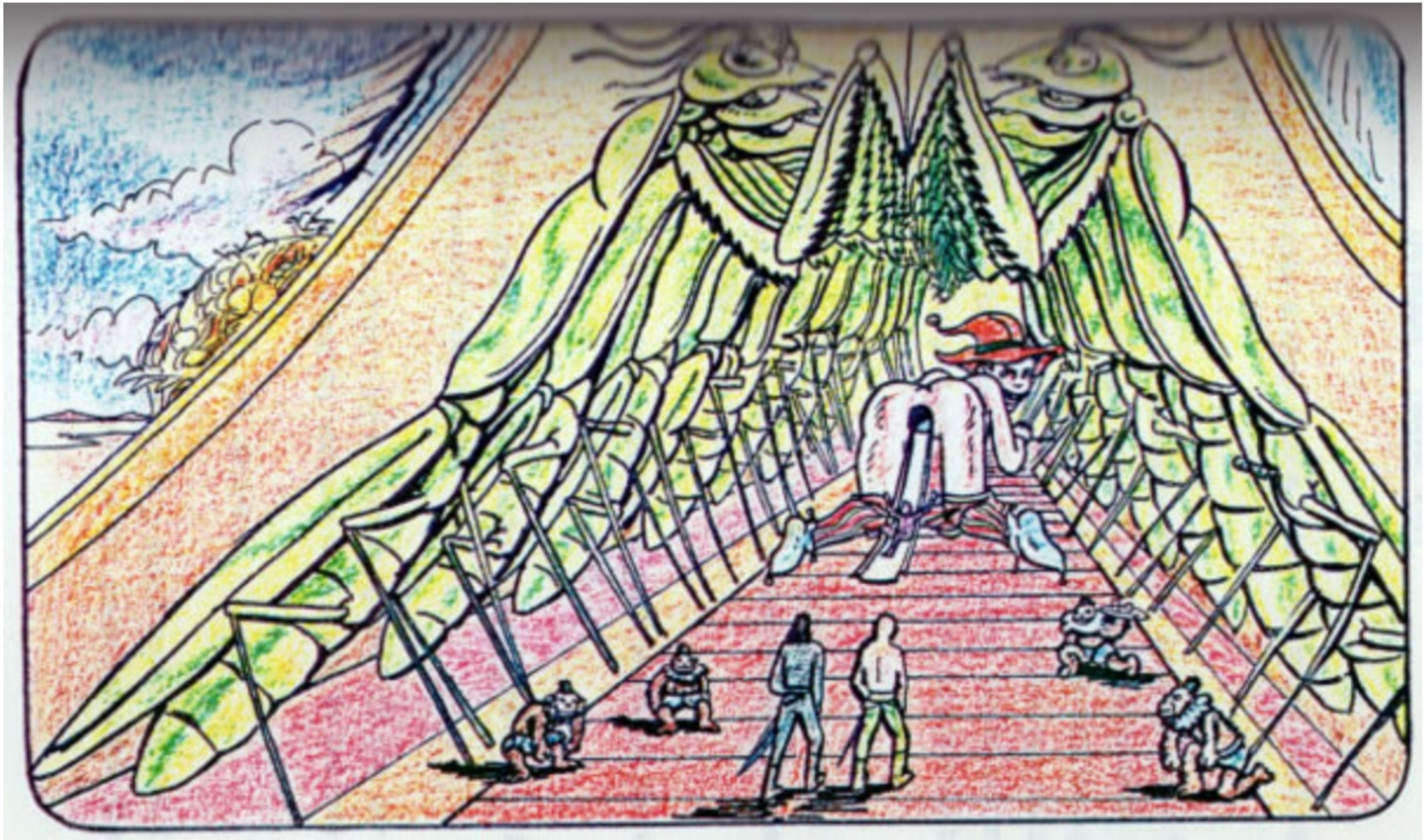
Escaping from the slave prison, Leto, Halleck and Idaho dress up as Harkonnen soldiers and approach the storehouses. Knocking out a Sardaukar guard, they go inside they find thousands of barrels filled with Spice.

Leto proclaims that the Harkonnen are accomplices, but it is the Emperor who is guilty.

Back on Kaitain, Leto enters the Imperial Palace as is meet by Count Fenring in a reception hall "with pillars everywhere sculptured to resemble praying mantis insects" who shows him up a stairway into the mouth of a large sculpture of a clown.

In a short video by Mauro Di Flaviano about Jodorowsky's Dune on Vimeo (http://vimeo.com/58186366) there is a montage of some Moebius artwork, and one part appears to show giant praying mantis pillars, although it is unclear where in the storyboards they appear.

Here the story rejoins the Moebius boards with Leto dropping into the Emperor's upside-down room, which we'll look at next time.



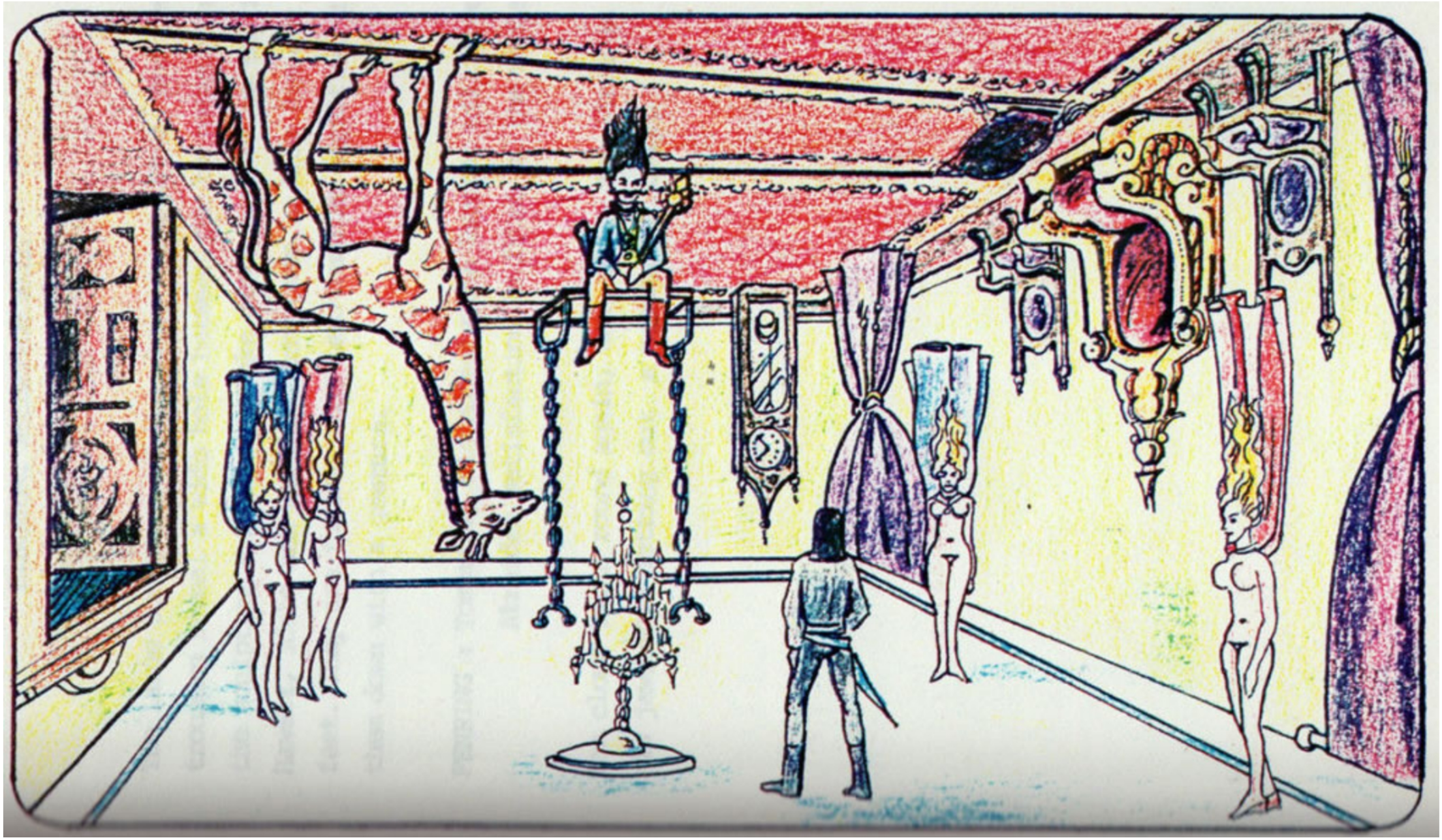
Scene 29-30 : The Emperor's Upside-Down Room

Leto slides down into a luxurious room, built upside down.

The Emperor, doing most of the talking, tells Leto : "If you say I'm a spice smuggler, and I say you're a liar just out for power, who are they going to believe ?"

The room being to revolve and Leto first has to walk from wall to ceiling before the room spins faster and faster, and Leto is thrown out.

In the Moebius boards seemingly Leto lands straight back into the Senate, but in the script Leto is ejected through the clown's bottom and Count Fenring tells him that the Emperor will give the Atreides satisfaction in front of the whole Senate the next day.



1

LETO GLISSE DANS LA SALLE DU TRONE
L'EMPEREUR A LA TETE EN BAS

LETO SLIDES INTO THE THRONE
ROOM -EMPEROR UPSIDE- DOWN

1

LETO SE REDRESSE

LETO CLIMBS TO HIS FEET

2

LETO REGARDE AUTOUR DE LUI INQUIET

LETO LOOKS AROUND. UNCERTAIN

2

IL ESSAYE DE MIEUX VOIR L'EMPEREUR

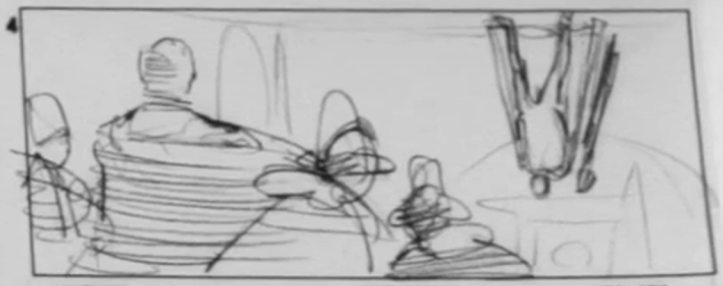
HE ATTEMPTS TO SEE THE EMPEROR BETTER

3

L'EMPEREUR

THE EMPEROR

4



L'EMPEREUR : " ENCORE UN FOU QUI
VOIT LE MONDE A L'ENVERS !!! "

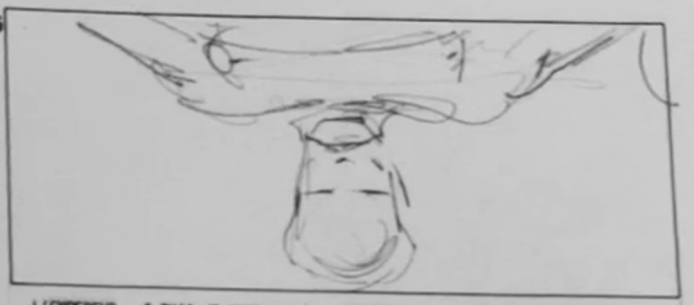
THE EMPEROR : " ANOTHER LUNATIC WHO
SEES THE WORLD UPSIDE DOWN !!! "

5

UNE GIRAFE ENTRE DANS LE CHAMP

A GIRAFFE COMES INTO FRAME

5



L'EMPEREUR : " PUIS-JE VOUS PRE-
SENTER MON ARAIGNEE FAVORITE ? "

THE EMPEROR : " MAY I INTRODUCE YOU
TO MY FAVORITE SPIDER ? "

6

" SI VOUS PRETENDEZ QU'IL S'AGIT
D'UNE GIRAFE. QUE VONT-ILS DONC
CROIRE ? "

" IF YOU ASSERT IT TO BE A GIRAFFE.
WHO ARE THEY SUPPOSED TO BELIE_E ? "

7

8

9

10

LA SALLE COMMENCE A TOURNER

ROOM STARTS TO TURN

11

L'EMPEREUR : " OU EST LA BEAUTE ? OU EST LA LAIDEUR ? "

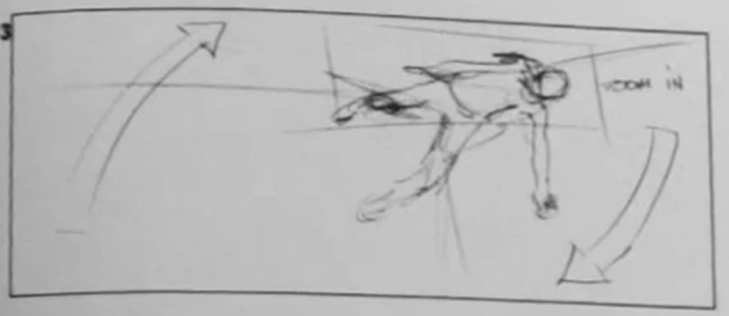
THE EMPEROR : " WHERE IS BEAUTY ? WHERE IS UGLINESS ? "

12

LETO EST JETE D'UN MUR A L'AUTRE.
L'EMPEREUR : " OU EST LE SOL ET OU EST LE PLAFOND ? "

LETO IS THROWN FROM ONE WALL TO THE OTHER.
THE EMPEROR : WHICH IS THE FLOOR AND WHICH IS THE CELLING ? "

13



LA CHAMBRE TOURNE

ROOM REVOLVING

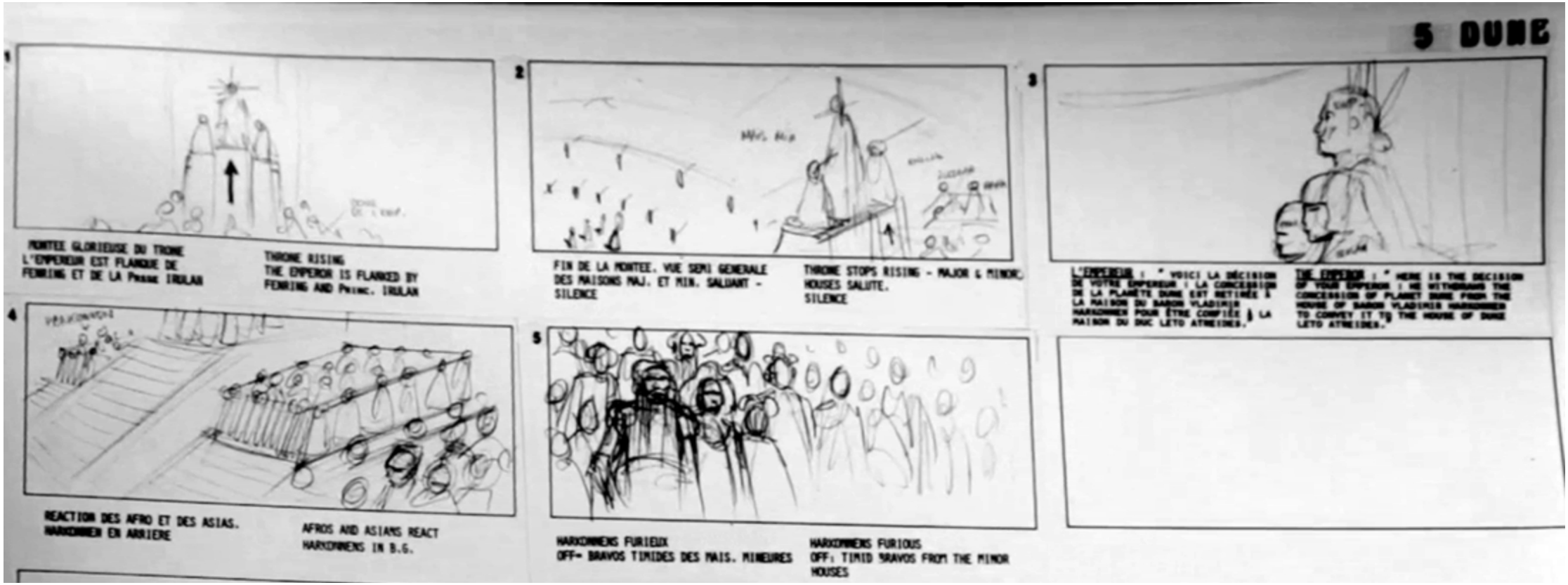
Scene 31 : Assembly Room at the Senate

In the Senate the Emperor announces that the concession of Dune is withdrawn from the Harkonnens, and granted to House Atreides.

Duke Leto and his armies are to move from Caladan to Dune to prevent any smuggling of Spice, and to look after the Imperium's interests.

The Senate, apart from Leto and his companions, applauses this decision.

In the Moebius storyboards we also see the reaction of the Baron Harkonnen, who presence is missing from the scene in the script.



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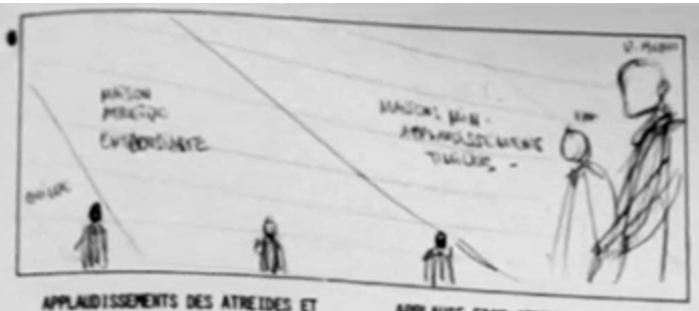
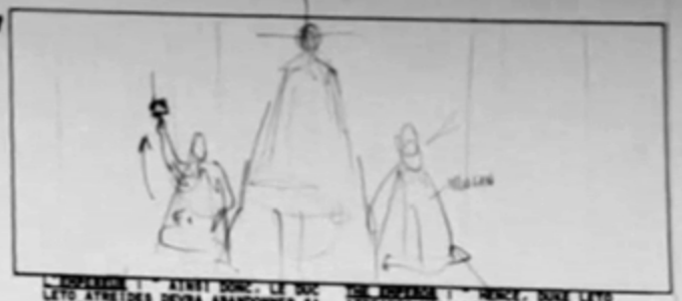


APPLAUDISSEMENTS DES ATREIDES ET DES MAISONS MIN.

APPLAUSE FROM ATREIDES & MINOR HOUSES

7



L'EMPEREUR : " AINSI DONC, LE DUC LETO ATREIDES DEVRA ABANDONNER SA PLANETE NATALE DE CALADAN POUR ETRE TRANSPORTE SUR DUNE AVEC SON ARMEE. IL AURA POUR DEVOIR D'EMPECHER LA CONTREBANDE DE L'EPICE ET DE VEILLER AUX INTERETS DE L'IMPERIUM.

THE EMPEROR : " HENCE, DUKE LETO ATREIDES WILL LEAVE HIS NATIVE WORLD OF CALADAN WITH HIS ARMY TO BE TRANSPORTED TO DUNE. HIS TASK WILL BE TO PREVENT ANY SMUGGLING OF SPICE AND TO WATCH OVER THE INTERESTS OF THE IMPERIUM.

8

ARRIVEE DANS LE CHAMP DES AFICIONADOS DE LETO

LETO'S SUPPORTERS APPEAR IN FRAME

9

PETER PARLE A L'OREILLE DE VLADIMIR

PETER WHISPERS TO VLADIMIR

9

LE BARON APPLAUDIT D'ABORD MOLLEMENT... PUIS, SE TOURNANT VERS L'EMPEREUR, PLUS FORT...

THE BARON'S SULLEN APPLAUSE BECOMES HEARTY AFTER HE LOOKS TO THE EMPEROR.

9

PLAN DES 4 HARK. TOURNES VERS L'EMPEREUR ET APPLAUDISSEMENTS

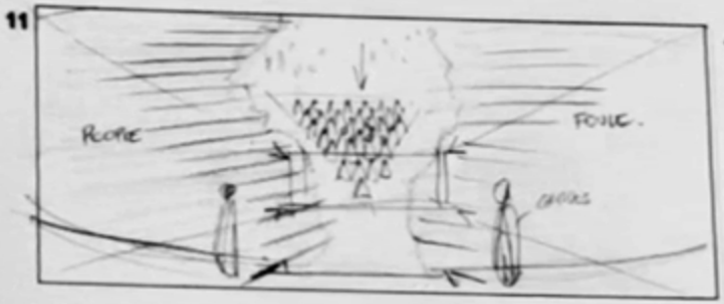
THE FOUR HARK.LOOK TO THE EMPEROR AND APPLAUD

10

LES 4 MAISONS MAJEURES APPLAUDISSENT TANDIS QUE L'EMPEREUR DESCEND

THE 4 MAJOR HOUSES APPLAUD THE EMPEROR DESCENDING

11



PLAN GENERAL DE LA MAISON ATREIDES FENDANT LA FOULE

LONG SHOT OF ATREIDES HOUSE MAKING THEIR WAY THROUGH CROWD

11

ZOOM SUR LETO ET DES 4 HEROS QUI MONTENT LES ESCALIERS DE SORTIE

ZOOM TO LETO & THE 4 HEROS. CLIMBING THE EXIT STAIRS

Scene 32-33 : Packing up House Atreides

A small ship flies over the idyllic Caladan landscape and lands close to the Atreides castle. The Reverend Mother Bene Guesserit leaves the ship.

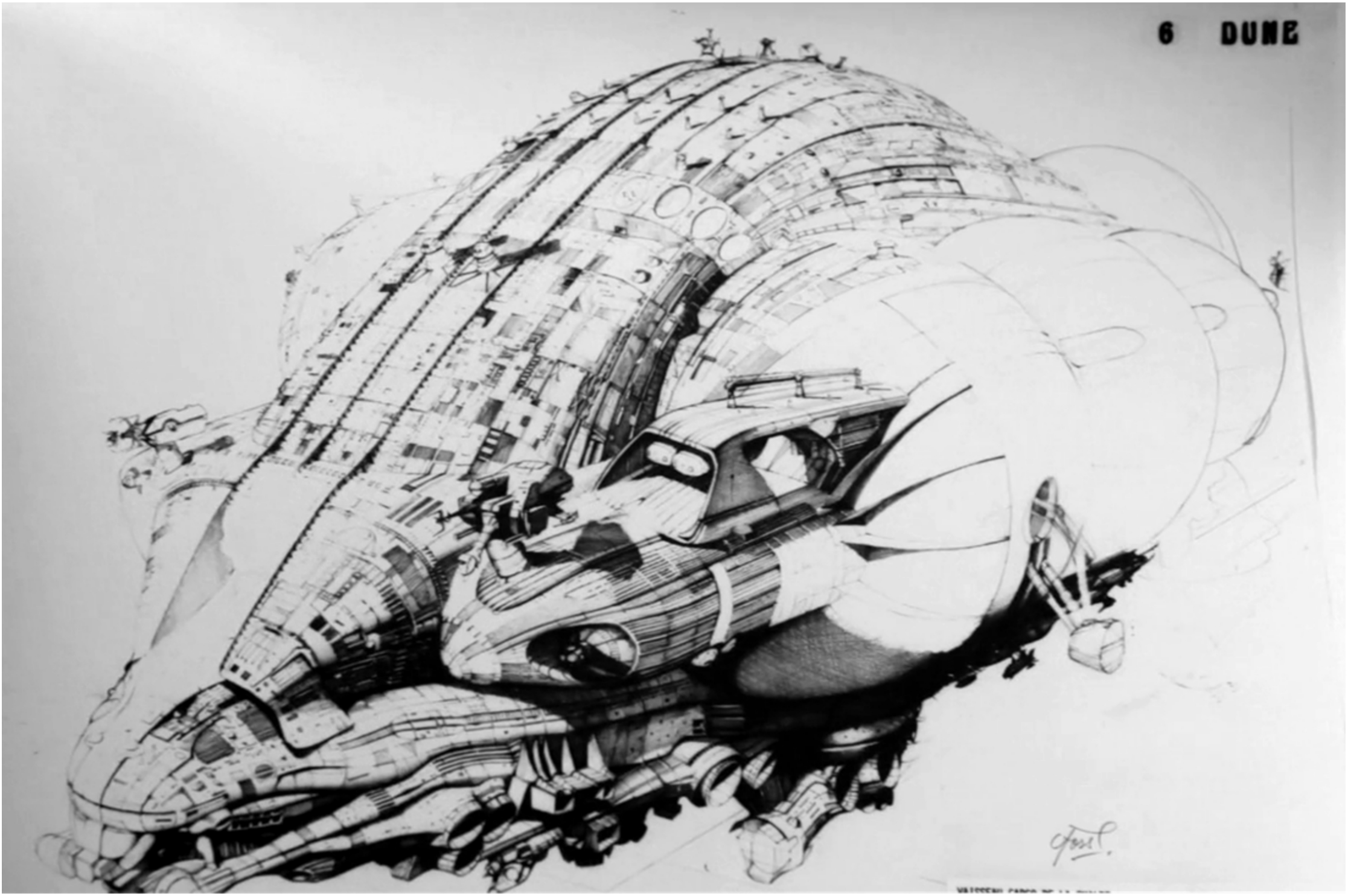
Meanwhile the Atreides are leaving the Castle and boarding a gigantic Guild ship, capable of holding a million people, intended to transport the entire Atreides army in a single trip. Some people kiss the earth and weep before leaving Caladan for the last time.

In the Moebius storyboards the procession of troops is lead by Duncan Idaho, although this isn't mentioned within the script.

Meanwhile, in the castle, Guild employees and Atreides soldiers are packing up all the possessions. Jessica oversees the moving of a bull's head with six horns, two of which are blood stained.

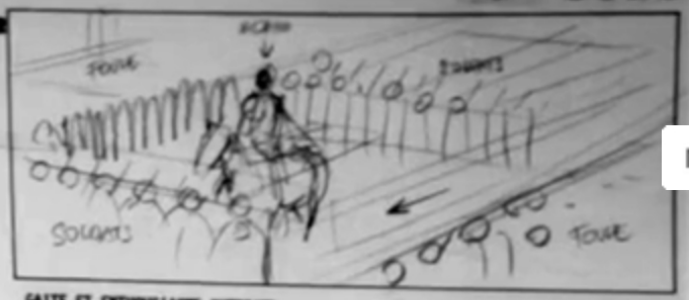
Jessica then sees the approaching Reverend Mother and remembers...

What does Jessica remember? Find out next time as we continue our exploration into Jodorowsky's Dune.



FILES DE CAMIONS QUI SORTENT - FILES DE CAMIONS QUI RENTRENT - TROUPES QUI SORTENT - FOULES TRISTES SUR LE BORD DU CHEMIN

2 FILES OF TRUCKS: ONE LEAVING WITH CARGO, THE OTHER RETURNING EMPTY - TROOPS LEAVING - SAD MULTITUDE AT SIDE OF ROAD



GAITE ET ENTHOUSIASME GUERRIER D'IDAHO - (MOUVEMENT DE GRUE)

IDAHO - HAPPY & EAGER FOR BATTLE (CRANE MOVEMENT)

FEMMES EMBRASSANT DES SOLDATS - ET LEUR OFFRANT DES MILLIERS DE FLEURS ET DE BRANCHES D'ARBRES

WIVES EMBRACING SOLDIERS - GIVING THEM THOUSANDS OF FLOWERS AND TREE BRANCHES

UN COUPLE DE VIEILLARDS EN PLEURS DIT ADIEU AU PETIT FILS - ILS SONT ENTOURES DE DAMES DONNANT DES FRUITS AUX SOLDATS

AN OLD COUPLE CRYING & BIDDING FAREWELL TO THEIR GRANDSON - SURROUNDED BY WOMEN GIVING FRUIT TO SOLDIERS

UN SOLDAT SERRE UN BEBE CONTRE LUI... SA FEMME SON ENFANT ET SON CHIEN COURENT A SON COTE...

SOLDIER HUGGING BABY - WIFE, SON & DOG AT HIS SIDE

LA FEMME RESTE IMMOBILE AVEC SON BEBE ET SON ENFANT

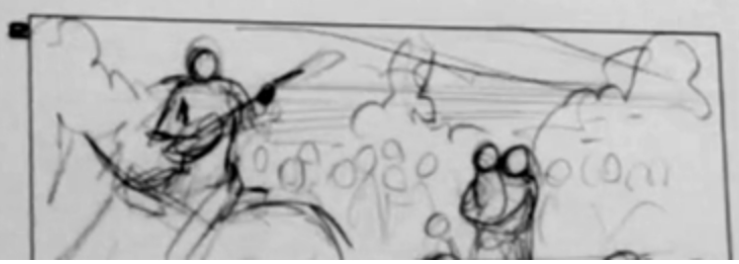
WIFE REMAINS WITH BABY & SON

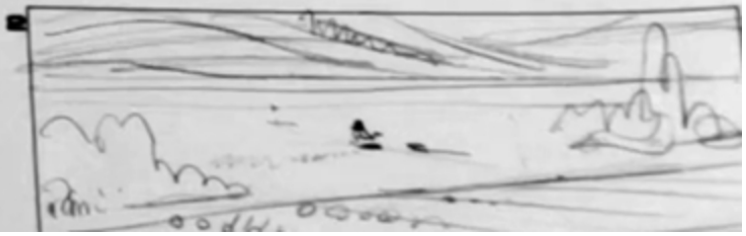
FIN DU REGIMENT D'IDAHO... LE BEBE PLEURE. LETO ENTRE DANS LE CHAMP...

END OF IDAHO'S REGIMENT - BABY CRYING - LETO ENTERS FRAME...

...ET PASSE. CONTRACTE. INDIFERENT.

...AND PASSES. TENSE. ABSTRACTED





NEXT

LE SOLDAT COURT

SOLDIER RUNNING

EMBRASSE LA TERRE

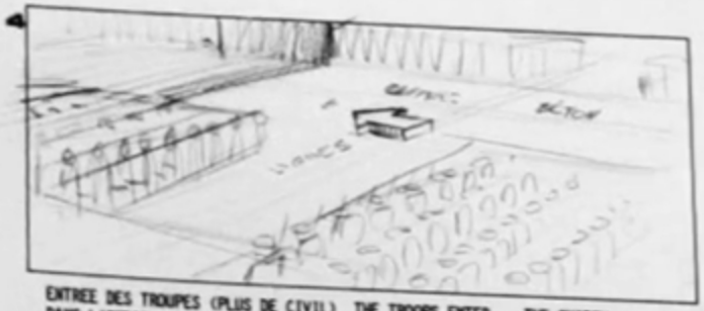
HE KISSES THE GROUND

IL EN PRENDS UN PEU ET LA MET DANS UN FOULARD PENDANT QUE L'ARMEE ENTAME LA CHANSON DE HALLECK

HE WRAPS SOME DIRT IN A KERCHIEF - MEANWHILE THE ARMY HAS JOINED HALLECK IN SINGING

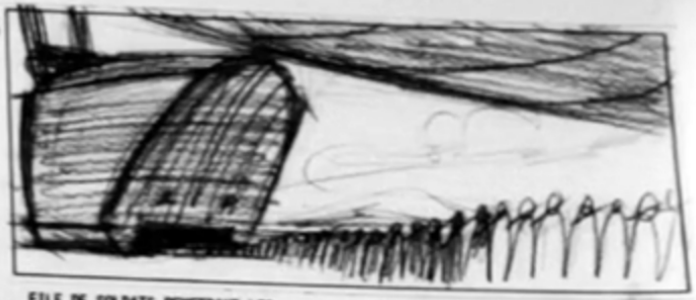
IL REPART VERS LES TROUPES ET RENTRE DANS LE RANG

RETURNS TO THE TROOPS & TAKES HIS PLACE IN LINE



ENTREE DES TROUPES (PLUS DE CIVIL) DANS L'OMBRE

THE TROOPS ENTER THE SHADOW OF THE GUILD SHIP (NO MORE CIVILIANS)

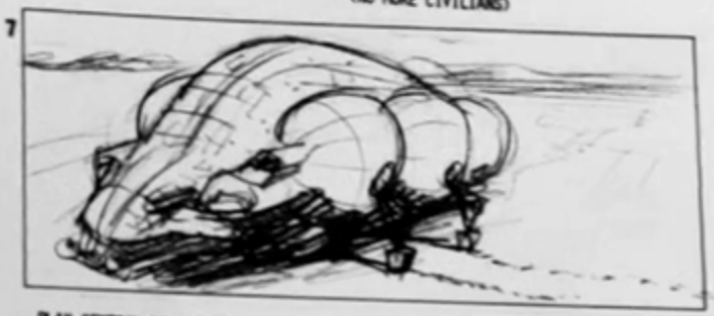


FILE DE SOLDATS PENETRANT LES ENORMES CABINES D'ACCES

LINE OF TROOPS ENTERING HUGE ELEVATOR CAB.

FILE DE CONTAINERS QUITTANT LE VAISSEAU GEANT. ET UNE AUTRE FILE DE SOLDATS QUI PENETRENT

LINE OF CARGO CONTAINERS LEAVING GIANT GUILD SHIP. AND ANOTHER LINE OF TROOPS ENTERING.



PLAN GENERAL DU VAISSEAU

LONG SHOT OF VESSEL

NEXT

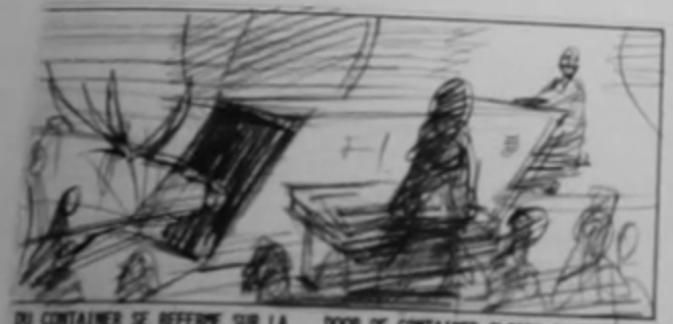
HALL OF THE CALADRY PALACE
7 DUNE
NEXT

NEXT

1

JESSICA A PRIS PLACE Á SON PUPITRE...LE CONTAINER A PRIS PLACE SUR LA BASCULE... ET S'OUVRE...
LA FOULE DES ATREIDES AVEC LES PAQUETS EST ENTREE DANS LE CHAMP...ON VA INTRODUIRE LA TETE DU TONYNO DANS LE CONTAINER

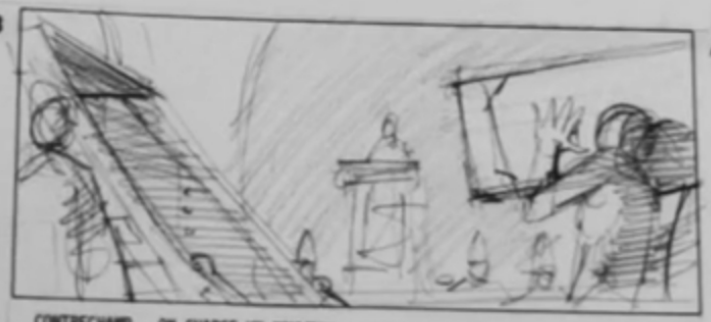
JESS. GOES TO HER READING-STAND - THE CONTAINER IS PLACED ON THE SCALE. IT OPENS... CROWD OF ATREIDES ENTER FRAME WITH PACKAGES... THEY PUT THE HEAD OF THE RHINOCORN IN A CONTAINER



DU CONTAINER SE REFERME SUR LA
DRYNO. JESS. ACTIONNE UN PETIT
ET ECRIT SUR UN REGISTRE. DEPART
NER. ARRIVEE D'UN AUTRE VIDE

DOOR OF CONTAINER CLOSES ON RHINOCORN. SHE TURNS ON A SMALL COMPUTER AND WRITES IN A REGISTER. THE CONTAINER LEAVES.ANOTHER COMES

3



CONTRECHAMP - ON CHARGE UN NOUVEAU CONTAINER

REVERSE ANGLE - A NEW CONTAINER IS FILLED

4

GROS PLAN DE JESSICA: UNE LARME COULE

CLOSE UP: JESSICA - A TEAR FALLS

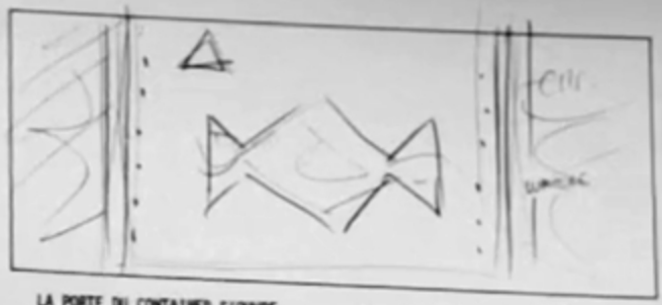
5

6

ILS ENTRENT TOUS DANS LE CHAMP ET S'ARRETENT

THEY ALL ENTER FRAME AND STOP

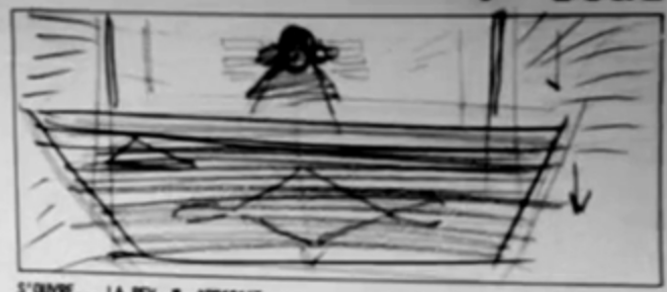
7



LA PORTE DU CONTAINER S'OUVRE...

DOOR OF CONTAINER OPENS...

7



S'OUVRE... LA REV. M. APPARAIT... LUMIERE VIOLENTE A L'INTERIEURE

...STILL OPENING...REV. M. APPEARS... STRONG LIGHT COMES FROM INSIDE CONTAINER

FIN DE L'OUVERTURE DE LA PORTE... LA GUILDE S'ECARTE LAISSANT JESSICA FACE A R. M.

...DOOR STOPS OPENING... THE GUILD-MEMBERS STEP ASIDE. LEAVING JESS. FACING REV. MOT.

9

PLAN AMERICAIN DE R.M. FAISANT UN SIGNE ET LEVANT SON EMBLEME

MEDIUM SHOT - REV. MOT. - SHE MAKES A SIGN AND HOLDS UP HER STAFF

10

JESSICA EN ARRIERE -PLAN DE FACE- COMMENCE DE S'INCLINER

JESSICA BEHIND - SHE BOWS

9

LA CAMERA PASSE PAR DESSUS LA R.M... ET SE RAPPROCHE DE JESSICA

CAMERA PASSES OVER REV. MOT...AND APPROACHES JESS.

10

JESSICA EST PROSTERNEE... LA CAMERA SE RAPPROCHE...

JESSICA LIES PROSTRATE... THE CAMERA CLOSES IN...

10

...SE RAPPROCHE... JESSICA COMMENCE A RELEVER LA TETE...

CLOSES IN ... JESSICA BEGINS TO LIFT HER HEAD...

10

Scene 34 : Jessica meets Leto

In a flashback scene (within the "History of Humanity" flashback itself!) Jessica remembers being brought to Castle Caladan by the Reverend Mother as a gift to Leto from the Emperor.

In the Moebius storyboards Leto removes, using his sword, just Jessica's hat and the veil covering her face. In the script, however, Leto removes all of Jessica's clothing!

It is love at first sight between Leto and Jessica, but Leto brings his sword down, with force, towards Jessica, stopping just short of her neck.

The Moebius boards finish with Halleck playing a tune on his baliset, but the script continues with its more NSFW theme, and ends with the Duke caressing Jessica's entire naked body.

Another difference between the scripts and storyboards is that the flashback begins based the Reverend Mother being in the castle, whereas in the storyboard Jessica remember the first time she saw the Reverend Mother; which we will see next time in Jodorowsky's Dune - Uncovered

...EAU DE L'EMPEREUR.*
...E DERRIÈRE LA R.M.
...A HAUTEUR.
R.M. : * A PRESENT FROM THE EMPEROR.*
JESSICA EMERGES FROM BEHIND THE R.M. AND PLACES HERSELF AT THE SAME LEVEL OF THE R.M.
2
LA R.M. FRAPPE TROIS FOIS LE SOL (LEGEREMENT) ET JESS. S'AVANCE... AUSSITOT. LETO PREND UNE POSITION DE COMBAT
THE R.M. STRIKES (QUIETLY) THE GROUND THREE TIMES AND JESS. ADVANCES. LETO IMMEDIATELY TAKES A COMBAT POSITION
3
LETO SE SAISIT DE L'EPEE ET DU MEME MOUVEMENT FRAPPE...
LETO SEIZES THE SWORD AND STRIKES IN THE SAME MOVEMENT...
...PEAU VOLE
... THE HAT FLIES
4
SENSUELLE CHUTE DE LA CHEVELURE DE JESSICA - RALENTI -
SENSUOUS FALLING OF JESSICA'S HAIR - SLOW MOTION
4
PAN ARRIERE... LETO EST TOUJOURS EN POSITION DE COMBAT...
PAN BEHIND JESSICA - LETO IS STILL IN COMBAT POSITION...
...INTE DE SON EPEE IL DÉFAIT ...UE
WITH THE POINT OF HIS SWORD, HE REMOVES THE MASK
6
LE MASQUE TOMBE EN GROS PLAN: JESSICA
IN CLOSE-UP -JESSICA'S MASK FALLS
7
7
LES BONE GUESSERIT SONT DES SORCIÈRES
8

LETO SE FEND

LETO LUNGES

LE TRANCHANT DE LA LAME S'ARRETE A QUELQUES MILLIMETRES - AUSSITOT COMMENCE LA TENDRE MELODIE DE HALLECK (OFF)

THE BLADE OF THE SWORD STOPS A FEW MILLIMETERS AWAY - THE TENDER MELODY OF HALLECK IMMEDIATELY BEGINS (OFF)

CARESSE

CARESS

10

HALLECK (JOUANT) PASSE EN ARRIERE PLAN DE LETO ET JESSICA DANS LA MEME POSITION

HALLECK (PLAYING) COMES BEHIND LETO AND JESSICA TAKING UP THE SAME POSITION

Scene 35 : Jessica's Destiny

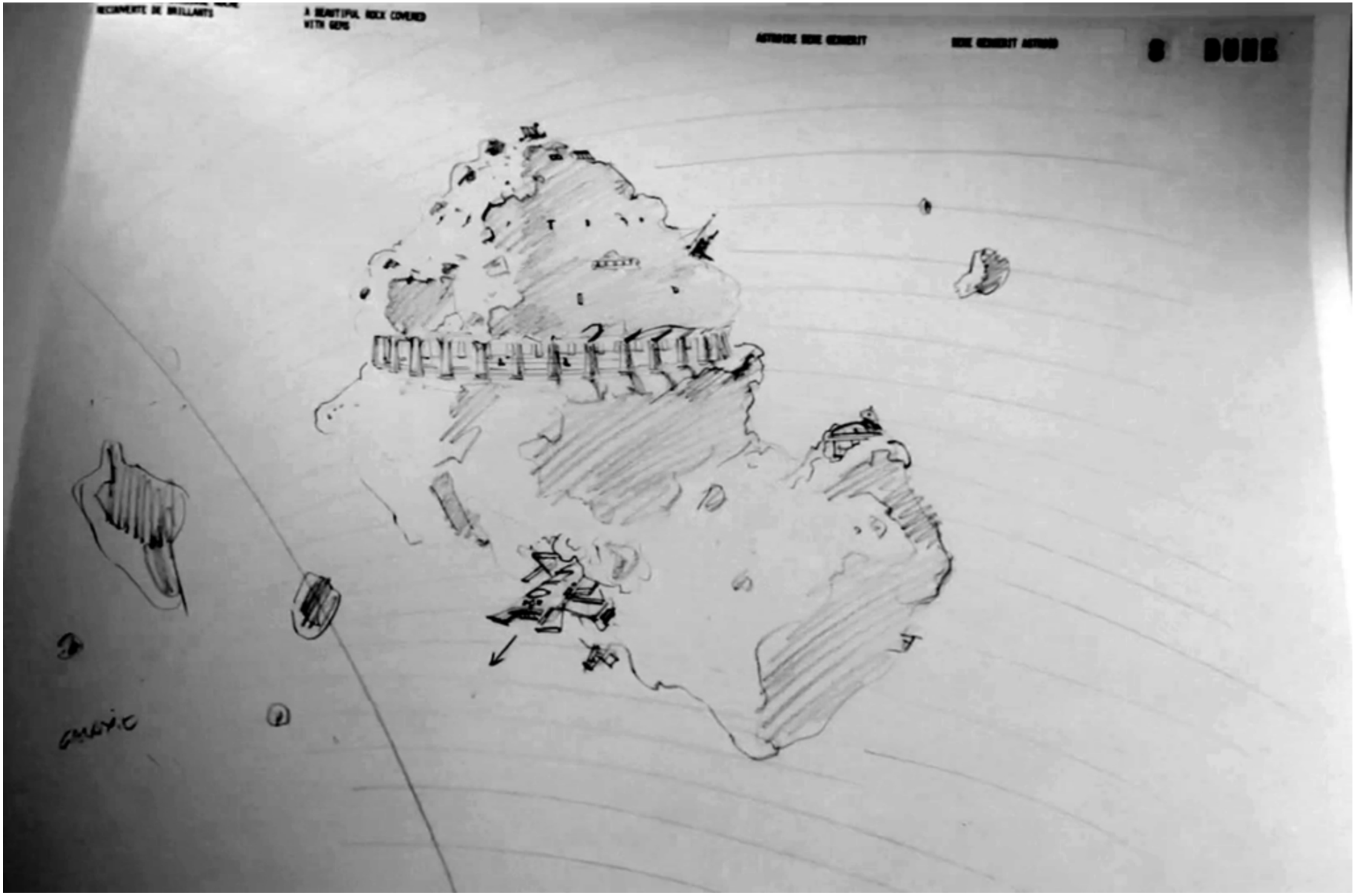
The script opens on the interior of a Bene Gesserit temple, "with an architectural style both Egyptian and futurist". The Moebius storyboards, however, are somewhat more cinematic, and begin by showing the Bene Gesserit asteroid in space, and zooming in, through a window, into the temple.

Jessica is lead by several older women to the old Reverend Mother.

A preparation of Spice is injected into the Reverend Mother's skull, causing her eyes to turn white and she proclaims in an inhuman tongue that : "I know where genetic paths come from, and where they lead".

The Reverend Mother goes on to announce that Jessica will give the Duke a daughter, who will receive the genes of a Harkonnen and give birth to the Kwisatz Haderach.

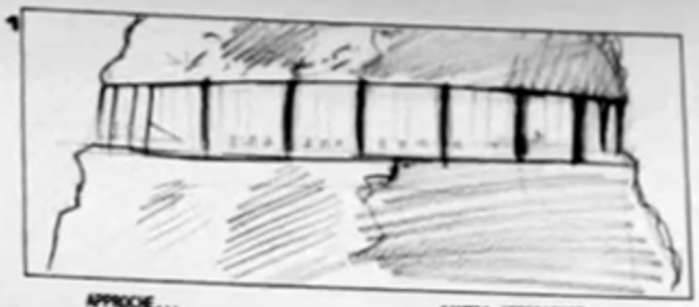
Note: The order of this and the previous scene are reversed in the Moebius storyboards, which allows the Moebius flashback sequence to be sequential, rather than jumping backwards and forwards through Jessica's past.


A BEAUTIFUL ROCK COVERED
WITH GEMS
8 DUNE

...NERAL DE L'ASTEROIDE
...GESSERIT

ESTABLISHING SHOT OF
BENE GESSERIT ASTEROID

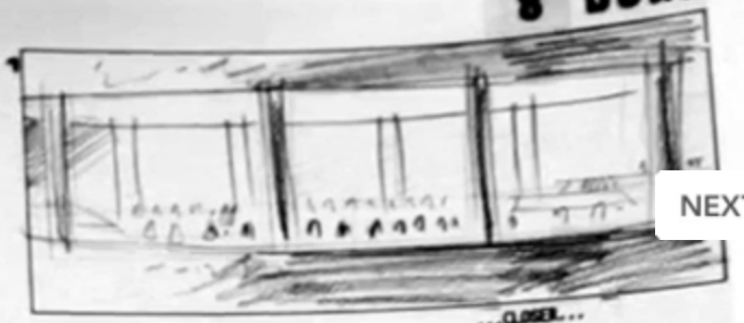
1



APPROCHE...

CAMERA APPROACHES...

1



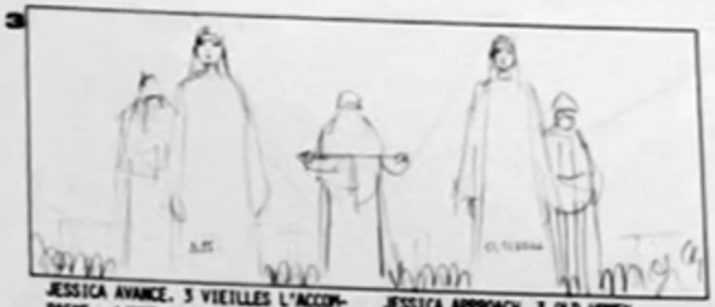
APPROCHE.

...CLOSER...

...LAN GENERAL DE LA R.M. ET DES
...IX AUTRES VIEILLES

GENERAL VIEW OF THE R.M. AND THE
SIX OTHER OLD WOMEN

3



JESSICA AVANCE. 3 VIEILLES L'ACCOMPAGNE - L'UNE D'ELLES PORTE UN PLATEAU D'EPICE

JESSICA APPROACH. 3 OLD WOMEN ACCOMPANY HER - ONE OF THEM CARRIES TRAY WITH THE SPICE

4

JESSICA S'AGENOUILLE. UNE VIEILLE DERRIERE ELLE...UNE AUTRE S'AVANCE VERS LA R.M. AVEC L'EPICE. ON HABILLE JESSICA DE TOILES BLANCHES

JESSICA KNEELING. AN OLD WOMAN BEHIND HER...AN OTHER ADVANCES TOWARD THE R.M. WITH THE SPICE. THEY DRESS JESSICA IN WHITE ROBES.

LA VIEILLE DONNE L'EPICE A LA R.M.

THE OLD WOMAN GIVES THE SPICE TO THE R.M.

6

PREPARATION DE L'EPICE

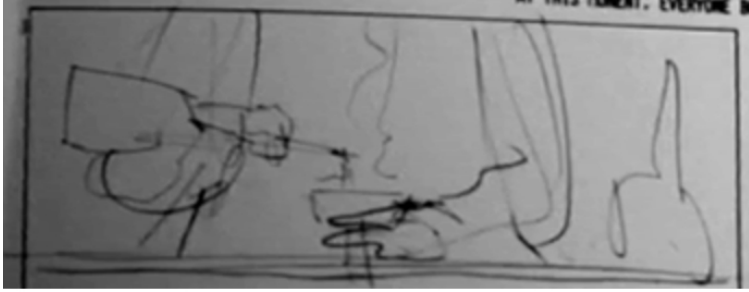
PREPARATION OF THE SPICE

7

PREPARATION DE L'EPICE - ON SEPARE LES ASTICOTS

PREPARATION OF THE SPICE - THE MAGGOTS ARE SEPARATED

A PARTIR D'ICI, TOUT LE MONDE A GENOUX
AT THIS MOMENT, EVERYONE BOWS



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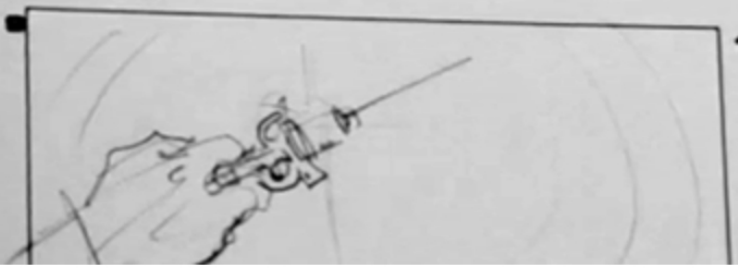


10

NEXT

8 DUNE
VISAGE VOILE DE LA R.M.
LA VIEILLE RETIRE LE VOILE
LA R.M. COMMENCE LA LITANIE.
R.M. : JE SAIS D'OU VIENNENT
CHEMINS GENETIQUES ET OU ILS
MENENT."
D.F.
RECEVOIR LES GENES MALES APPROPRIES.NOUS
AVONS CHOISI LE DUC LETO ATREIDES.
16
17

Scene 36-37 : Paul's Conception

Jessica and Leto are in the Duke's bedroom, which is simple like a monastic cell, and the only decorations are the head of a six-horned bull and a portrait of the Duke's father, dressed as a bullfighter.

Jessica is naked on the bed, and tries to interest Leto, but Leto sadly explains that the bull that killed his father also attacked him when Leto jumped into the arena. The bull has blood on two of its horns, one has the blood of his father, the other the blood of his sex.

Leto laments that he will be the last of House Atreides, that Jessica can never give him a son.

Jessica states that Leto will have a son, and taking Leto's dagger she makes a cut on his finger and "helps the Duke penetrate her with his blood-stained fingers".

Although we don't have images of the full Moebius storyboards for this scene there is an animated version in the Jodorowsky's Dune documentary and they are less explicit. We see Jessica and Leto alone in a sparse room (possibly Leto's bedroom?) with the head of the "Rhinocorn" visible on the wall. A fully clothed Jessica embraces Leto and pricks his forefinger with her finger nail.

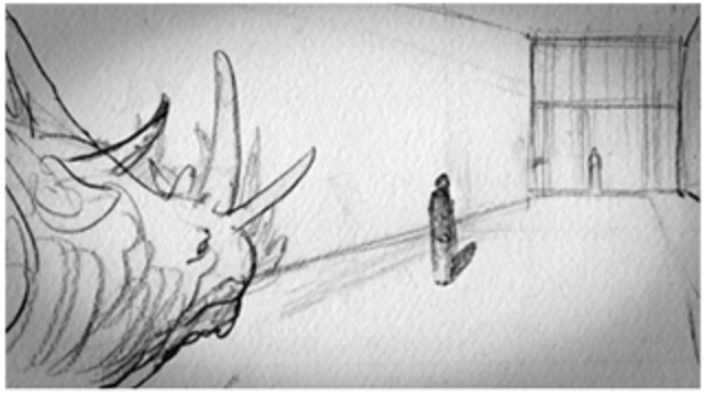
The Moebius storyboards zoom into the drop of blood on Leto's finger, filling the full frame and then pulls back revealing the drop of blood inside Jessica, and like the script, shows it traveling towards the ovary to fertilize an ovum.

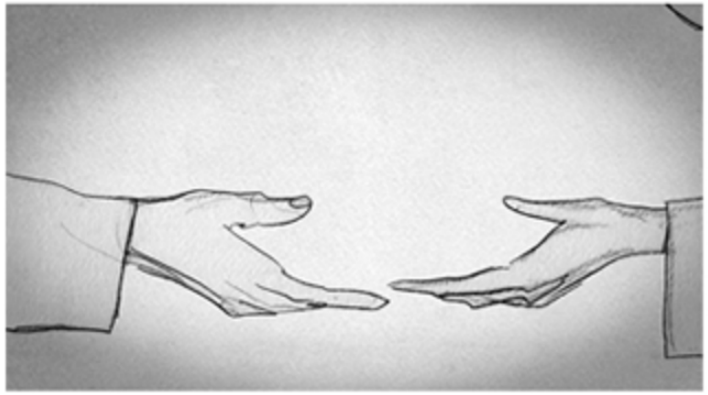
In Métal Hurlant #107 there is an article titled "Dune le film que vous ne verrez jamais" (Dune: The film you will never see) in which Jodorowsky describes these scenes:

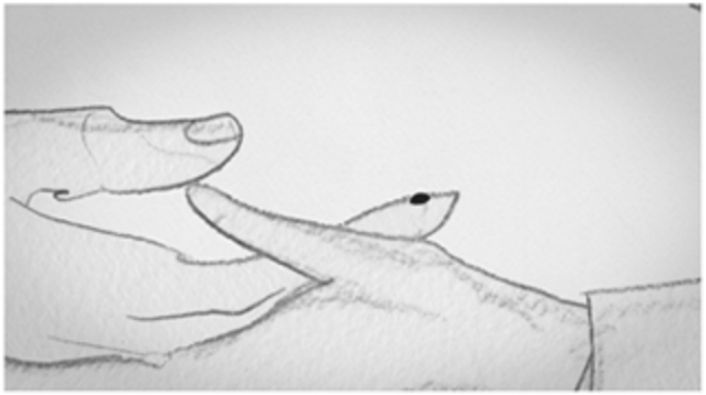
"In film, the Duke Leto (father of Paul) would be a man castrated in a ritual combat in the arenas during a bullfight (emblem of the Atreides house being a crowned bull...) Jessica - nun of the Bene Gesserit -, sent as concubine at the Duke to create a girl which would be the mother of a Messiah, becomes so in love with Leto that she decides to jump a chain link and to create a son, Kwisatz Haderach, the saviour. By using her capacities of Bene Gesserit - once that the Duke, insanely in love with her, entrusts her with his sad secret - Jessica is inseminated by a drop of blood of this sterile man...

"The camera followed (in script) the red drop through the ovaries of the woman and sees its meeting with the ovule where, by a miraculous explosion, it fertilises it. Paul had been born from a virgin; and not of the sperm of his father but of his blood..."

Jodorowsky also used this concept in his comicbook "Metabarons"

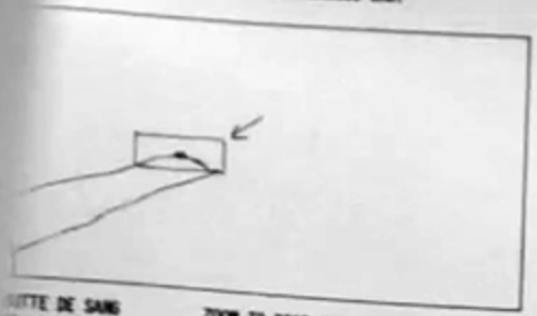






SEQUENCE

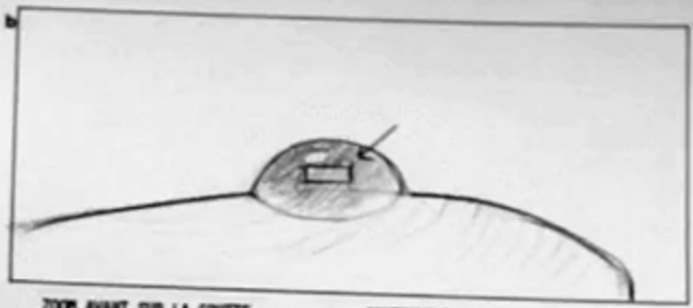
ONE CONTINUOUS SHOT



...UTTE DE SANG ...A...

ZOOM TO DROP OF BLOOD ON JESSICA'S FINGER...

b



ZOOM AVANT SUR LA GOUTTE...

CONTINUE TO ZOOM IN TO DROP...

c

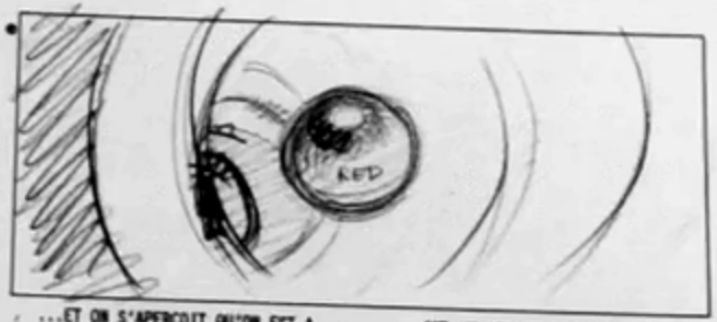
...JUSQU'A CE QUE LA GOUTTE SOIT PLEIN CADRE

...UNTIL DROP FILLS FRAME...

...GOUTTE S'ELOIGNE

...NOW DROP BEGINS TO MOVE AWAY FROM CAMERA...

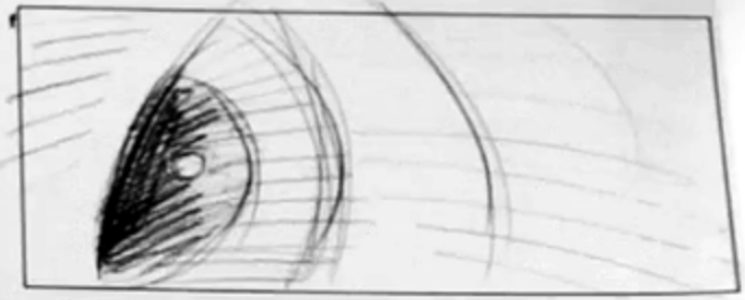
e



...ET ON S'APERCOIT QU'ON EST A L'INTERIEUR DU VAGIN DE JESSICA...

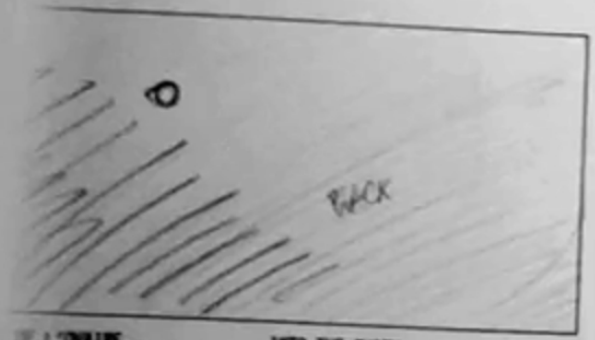
...AND WE SEE THAT WE ARE INSIDE JESSICA'S VAGINA...

f



...LA CAMERA SUIT LA GOUTTE DE SANG

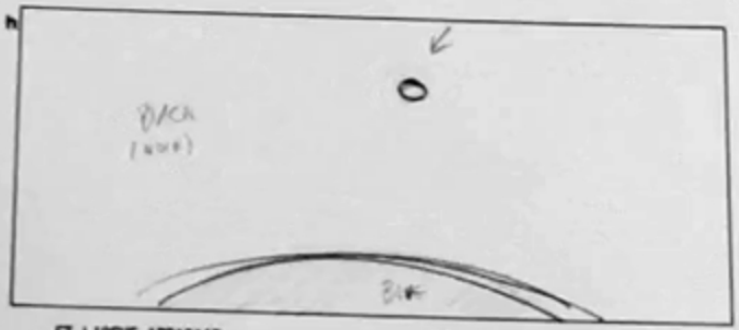
...CAMERA FOLLOWS DROP OF BLOOD...



...DE L'OVAIRE...

...INTO THE OVARY...

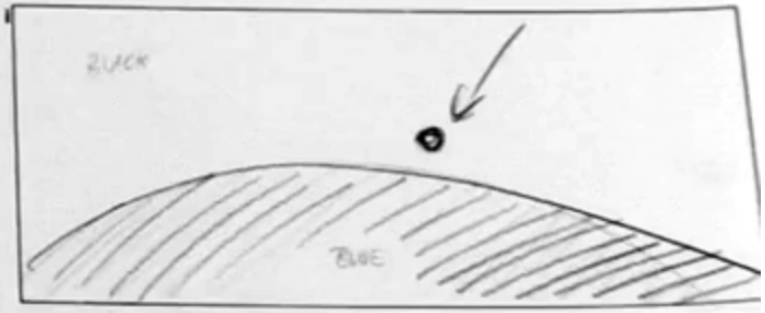
h



...ET L'OEUF APPARAIT...

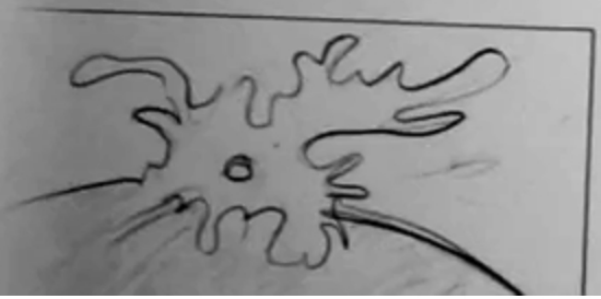
...AND THE OVUM APPEARS...

i



...LA GOUTTE DE SANG DESCEND DANS L'OEUF...

...DROP OF BLOOD DESCENDS ON OVUM...



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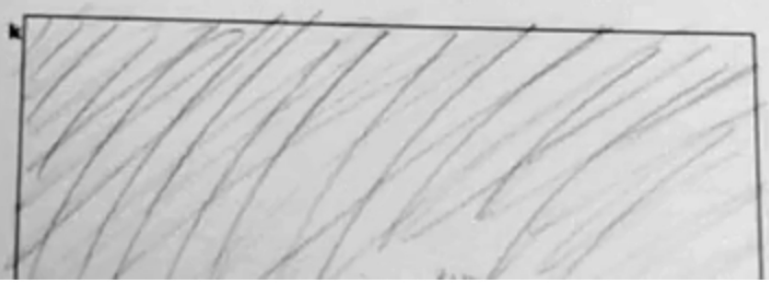
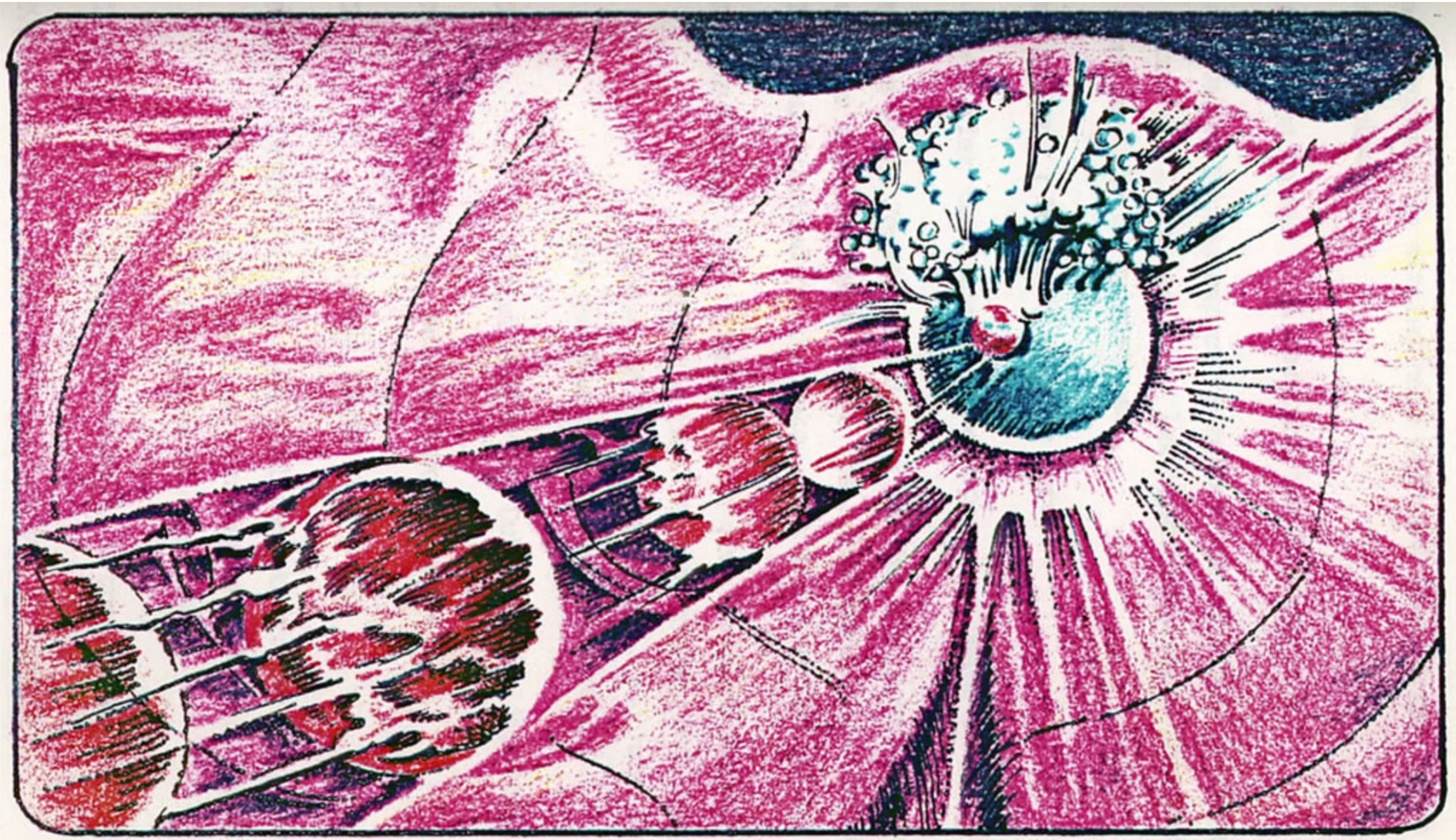




Scene 38 : The Gom Jabbar

Still as part of the flashback Leto explains to a visibly pregnant Jessica that he can't marry her as he needs to allow the Major Houses to expect an alliance with one of them, but he promises that he'll never take a wife.

The memories fade and we return to Jessica and the Reverend Mother in the castle. The Reverend Mother berates Jessica for disobeying orders and giving Leto a son instead of a daughter. Paul must be tested to see if he is the Kwisatz Haderach.

Jessica lets Paul enter the room, and tells him that he must do everything the Reverend Mother asks before she leaves them alone.

The Reverend Mother removes a cube from the folds of her clothing, one of the side is open - "Put your right hand here".

Paul does so without argument, and the box begins to emit an electronic noise, as soon as it does the Reverend Mother holds a needle at his neck, Paul starts to turn to look, but, using the Voice, he is commanded to stop.

"You have a Gom Jabbar near your neck. If you take your hand away, you will die in 2 seconds" announces the Reverend Mother, who tells Paul that the box is a test to see if he is really human.

The noise from the box becomes louder and louder as Paul feels like his hand is burning away. Paul bites his lip and digs his fingers into the palm of his free hand (but he doesn't recite the Litany against Fear at this point in the script).

"Nobody has ever endured such suffering", and the box is turned off, and the pain immediately ends. On the Reverend Mother's instruction Paul reluctantly removes his hand, which he is relieved to discover is unharmed.

"Pain by nervous induction" laughs the Reverend Mother as Jessica enters. Paul learns that he maybe the "Kwisatz Haderach" and that the legends sown on Dune may help him and his mother, but that his father will die.

Paul is then commanded, in the Voice, never to reveal that to anyone.

The Moebius storyboards are very similar to the script, apart from the Leto scene at the start and the Reverend Mother's use of the Voice at the very end. This is also the first scene that is recognizably "Dune" from the novel.

1

R.H. : " TU AVAIS REÇU L'ORDRE DE CONCEVOIR UNE FILLE. TU AS DONNÉ LE JOUR À UN GARÇON. PAR ORGUEIL. DÈS L'INSTANT OÙ NOUS T'AVONS CHOISIE TU AVAIS DÉCIDÉ DE GAGNER UN MAILLON DE LA CHAINE. TU AS SÈMÉ LE DÉSORDRE DANS LES LIGNES GÉNÉTIQUES.

R.H. : " YOU WERE ORDERED TO GIVE US A GIRL. YOU GAVE BIRTH TO A BOY. OUT OF PRIDE. FROM THE VERY MOMENT YOU WERE CHOSEN. YOU DECIDED TO GAIN A LINK ON THE CHAIN. YOU WANTED TO BE THE MOTHER OF THE KWISATZ HADERACH. YOU THREW THE GENETIC PATHS INTO DISORDER."

2

JESSICA : " JE L'AI FAIT POUR MON DUC. JAMAIS JE NE M'EN REPENTIRAI."

JESSICA : " I DID IT FOR MY DUKE. I WILL NEVER REPENT IT."

3

R.H. : " TU T'ES COMPORTÉE COMME UN ANIMAL. TU SAIS QUE LES HUMAINS DOIVENT DOMINER LEURS ÉMOTIONS. APPELLE TON FILS !"

JESSICA HESITE.

R.H. : " YOU BEHAVED LIKE AN ANIMAL. YOU KNOW THAT HUMAN BEINGS MUST RULE THEIR FEELINGS. SUMMON YOUR SON !"

JESSICA HESITATES.

4

R.H. : " ET SURTOUT NE FAIS PAS PREUVE DE TENDRESSE, DE CRAINTE QU'IL NE TROUVE PAS LA FORCE D'ACCOMPLIR SON DESTIN."

R.H. : " DON'T YOU SHOW SOFTNESS TO HIM, LEST HE WOULD NEVER FIND THE STRENGTH TO ACCOMPLISH HIS DESTINY."

5

JESSICA OUVRE LA PORTE... LA GUILDE EST LÀ

JESSICA OPENS THE DOOR...THE GUILD IS THERE

6

7

8

JESSICA : " PAUL... TU DOIS OBEIR A LA REVERENDE MERE. C'EST IMPORTANT POUR MOI."

JESSICA : " PAUL .. YOU WILL OBEY THE REVEREND MOTHER. IT IS IMPORTANT TO ME."

8

JESSICA S'AGENOUILLE, OBLIGEANT PAUL A L'IMITER

JESSICA KNEELS, OBLIGING PAUL TO DO THE SAME

8

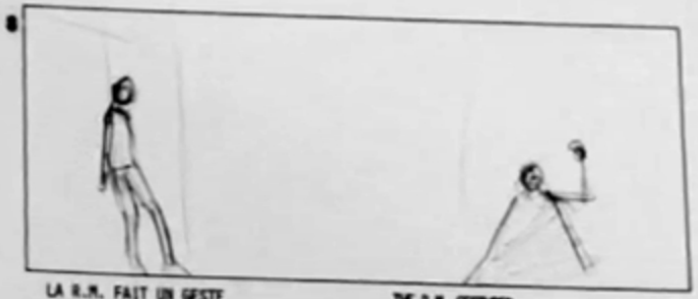
JESSICA S'EN VA.
PAUL TOUJOURS A GENOUX

JESSICA LEAVES
PAUL STILL ON HIS KNEES

PAUL TENTE DE SUIVRE SA MERE MAIS LA PORTE SE REFERME

PAUL ATTEMPTS TO FOLLOW HIS MOTHER BUT THE DOOR CLOSES

8



LA R.M. FAIT UN GESTE

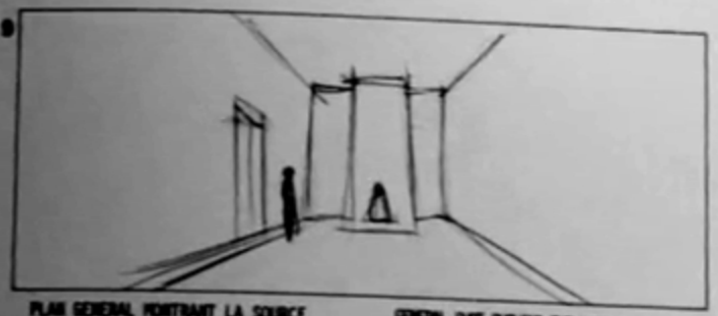
THE R.M. GESTURES

8

L'OBSCURITE SE FAIT. SAUF AU DESSUS DE LA R.M.

IT BECOMES DARK. EXCEPT ABOVE THE R.M.

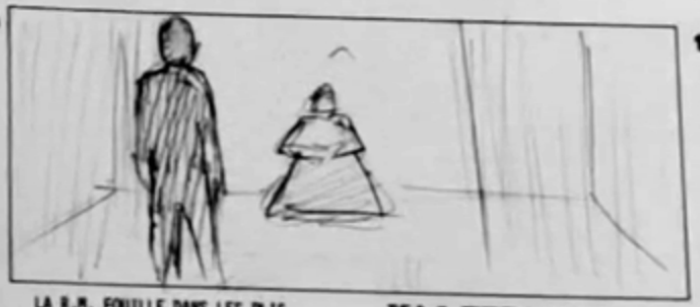
8



PLAN GENERAL MONTRANT LA SOURCE LUMINEUSE, PAUL S'APPROCHE

GENERAL SHOT SHOWING THE LUMINOUS SOURCE ; PAUL APPROACHES

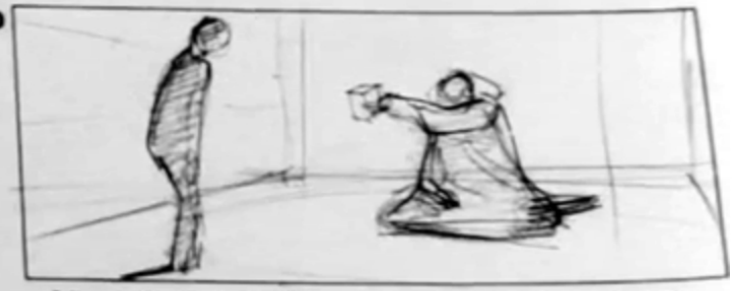
10



LA R.M. FOUILLE DANS LES PLIS DE SA ROBE

THE R. M. SEARCHES IN THE FOLDS OF HER ROBE

10



R.M. : " METS TA MAIN DROITE DANS LA BOITE. "
PAUL S'APPROCHE ENCORE.

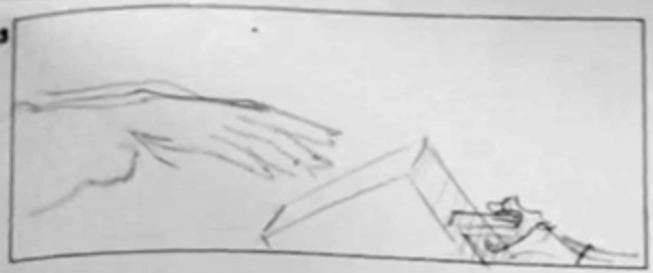
R.M. : " PUT YOUR RIGHT HAND IN THE BOX."
PAUL APPROACHES NEARER.

10

11

12

NEXT



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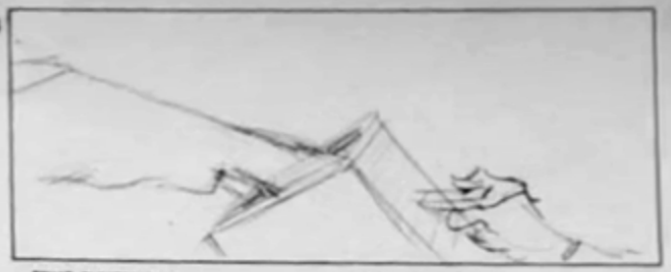


13

BRUIT ELECTRONIQUE

ELECTRONIC NOISE

14

AVEC LA VOIX : "HALTE"
ELLE SAUTE COMME UN ANIMAL

WITH HER VOICE : "HALT"
SHE JUMPS LIKE A FLYING AN ANIMAL...

15

B.G. : " TU CONNAIS LES POISONS. N'EST-CE PAS ? EN VOICI UN NOUVEAU. LE GOM JABBAR. SI TU ÔTES TA MAIN. TU NE SERAS QU'UN ANIMAL. LE GOM JABBAR TUE LES ANIMAUX.

B.G. : " YOU KNOW ABOUT POISONS. DON'T YOU ? HERE IS A NEW ONE. THE GOM JABBAR. REMOVE YOUR HAND AND YOU ARE AN ANIMAL. GOM JABBAR KILLS ANIMALS.

15

PAUL TENTE DE SE CALMER :
PAUL : " QU'Y A-T-IL DANS LA BOITE ?
PAUL : " LA SOUFFRANCE.
PAUL : " EST-CE UNE ÉPREUVE ?
B.G. : " OUI. C'EST UNE ÉPREUVE. IL FAUT DETERMINER TON HUMANITÉ.

PAUL TRIES TO CALM HIMSELF :
PAUL : " WHAT IS IN THE BOX ?
PAUL : " PAIN.
PAUL : " IS THIS A TRIAL ?
B.G. : " A TRIAL. YES. TO DETERMINE YOUR HUMANITY.

15

LE BRUIT DE LA MACHINE AUGMENTE -
PAUL SOUFFRE
(AJOUTER PLAN DE LA BOITE)

THE NOISE OF THE MACHINE INCREASES -
PAUL SUFFERS
(ADD SHOT OF THE BOX)

15

SUEUR

SWEAT

16

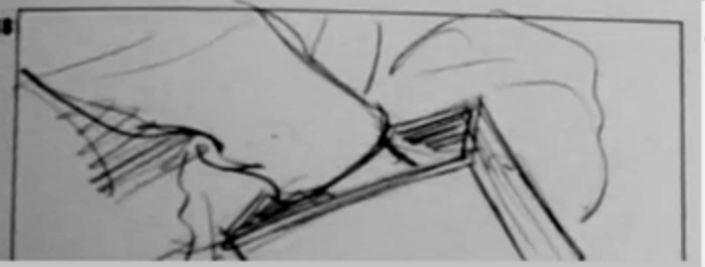
IL ENFONCE SES ONGLES DANS LA PAUME DE SA MAIN

HE DIGS HIS NAILS INTO THE PALMS OF HIS HAND

17

IL SE MORD LES LEVRES

HE BITES HIS LIPS



18

19

SOUFFRANCE MAXIMUM

MAXIMUM SUFFERING

19

20

LA BOITE REDEVIENT SILENCIEUSE. LA R.H. CESSE DE MENACER PAUL QUI SE

R.H. : " A PRESENT, RETIRE TA MAIN DE LA BOITE. REGARDE !

THE BOX BECOMES SILENT AGAIN. THE R.H. STOPS MENACING PAUL WHO RELAXES.

R.H. : " NOW, TAKE YOUR HAND FROM THE BOX. LOOK !

20

"DOULEUR PAR INDUCTION NERVEUSE" RIRE DE LA R.H.

" PAIN BY NERVE INDUCTION ". LAUGHS THE R.H.

20

PAUL CONSTATE QUE SA MAIN EST INTACTE

PAUL DISCOVERS THAT HIS HAND IS INTACT

20

R.H. : NOUS, BENE GESSERIT, TAMISONS LES GENS POUR DÉCOUVRIR LES HUMAINS. TA MÈRE A SUBI CETTE ÉPREUVE. ELLE S'EST ASSISE À MES CÔTÉS ET JE L'AI CARESSÉE."

PAUL : MAIS JE NE SUIS PAS MA MÈRE.

R.H. : " WE, BENE GESSERIT, SIFT PEOPLE TO FIND HUMANS. LIKE ONE SIFTS THE SAND THROUGH A SCREEN. YOUR MOTHER HAS UNDERGONE THIS TRIAL. THEN SHE SAT BY MY SIDE AND I CARESSED HER.

PAUL : " BUT I AM NOT MY MOTHER."

21

PAUL : " JE CONNAIS VOS INTENTIONS. CE PROPHÈTE QUE VOUS DÉSIREZ CRÉER AFIN DE RÉALISER VOS HORRIBLES PROJETS POLITIQUES.

PAUL : " I KNOW YOUR PURPOSE. THIS PROPHET YOU WANT TO CREATE TO ACCOMPLISH YOUR DREADFUL POLITICAL AIMS.

22

" MAIS VOUS N'AVEZ RIEN DIT POUR VENIR EN AIDE A MON PERE."

" BUT YOU SAID NOTHING TO HELP MY FATHER."

22

R.H. : " NOUS N'AVONS RIEN DIT PARCE QUE NOUS NE POUVIONS RIEN FAIRE. MAIS SUR DUNE, PEUT-ÊTRE SEREZ-VOUS SAUVÉS. SEULS TA MÈRE ET TOI, NOTRE MISSIONNARIA PROTECTIVA A SEMÉ DES LÉGENDES DANS LES SABLES.

R.H. : " WE SAID NOTHING BECAUSE WE COULD DO NOTHING. BUT ON DUNE, MAYBE YOU WILL BE SAVED. ONLY YOUR MOTHER AND YOU. OUR MISSIONARIA PROTECTIVA HAS SOWN LEGENDS IN THE SANDS."

22

" MAIS TON PERE... LUI, MOURRA." UNE LARME VA COULER DE L'OEIL DE PAUL.

" BUT YOUR FATHER... HE WILL DIE." A TEAR BEGINS TO FALL FROM PAUL'S EYE.

22

PAUL ECRASE CETTE LARME -

PAUL WIPES THE TEAR

Scene 39-40 : Harkonnen Castle

In the script we approach the Harkonnen Castle, which is on the coast and feels more like the Atreides home than that normally associated with the Harkonnen.

Through a window we can see Peter (Piter) and Feyd playing chess, but Peter's pieces are spiders and scorpions, while Feyd's are butterflies and wasps.

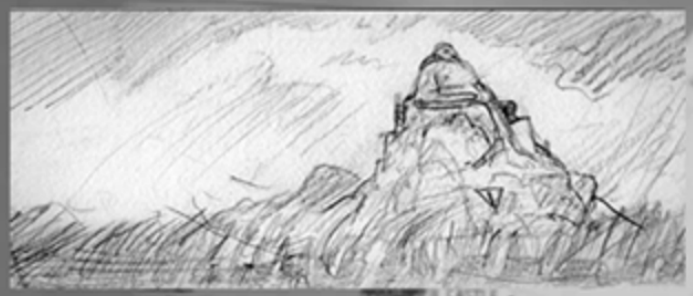
Peter injects himself with liquid spice while Feyd wonders why the Baron is giving a party as "We've just lost Dune!", but Peter laughs at this notion.

At this point the references for the Moebius storyboards become more sporadic, but we still have a number relating to this scene.

The Harkonnen Castle is now a giant statue, and the storyboards suggest a more cinematic camera move panning up the statue to the head and then zoom in through the eye to Feyd and Peter playing chess.

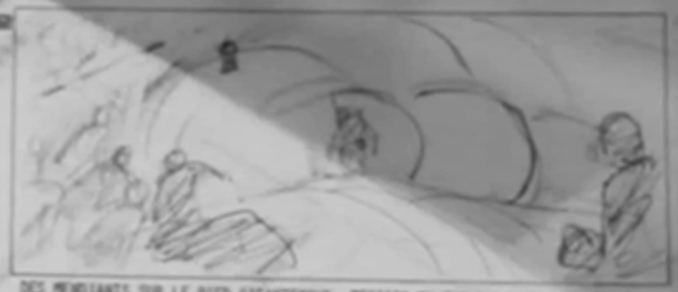
Although there are no available references for the chess scene itself there is an image of Feyd burning a butterfly while smoking a joint. Perhaps this is a butterfly chess piece from the scene?

It is interesting to note the progression of the design of the Harkonnen Castle, from a traditional style build to a giant statue, perhaps combining the statue from the scene earlier in the script, and eventually into the design done by H.R. Giger.



(3) BARON HARKONNEN

CASTLE -
CASTLE LOOKS LIKE BARON HARKONNEN-
FORM

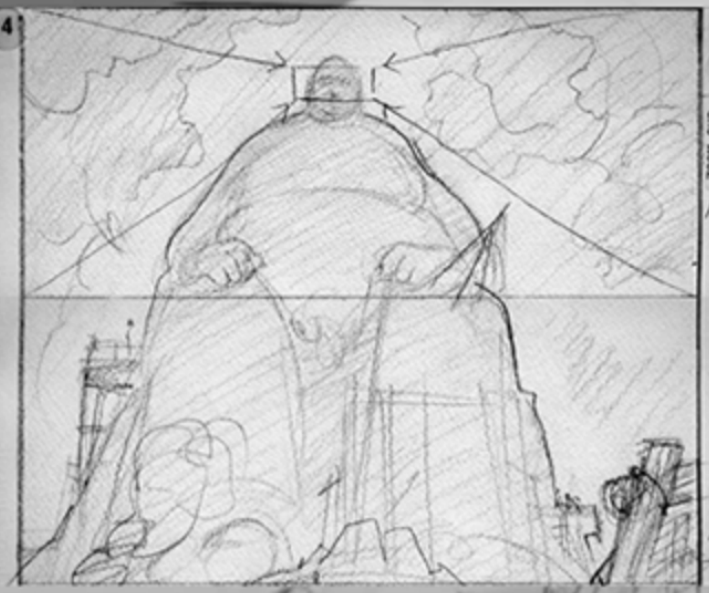


DES MENDIANTS SUR LE PIED GIGANTESQUE
LES GARDES MANGENT DU POISSON CRU ET
DU RIZ

BEGGARS ON THE GIGANTIC FOOT -
GUARD EATING RAW. FISH AND RICE

UNE PIERRE TAILLEE SE MET EN PLACE
UN ESCLAVE TOMBE (MAIN GIGANTESQUE)

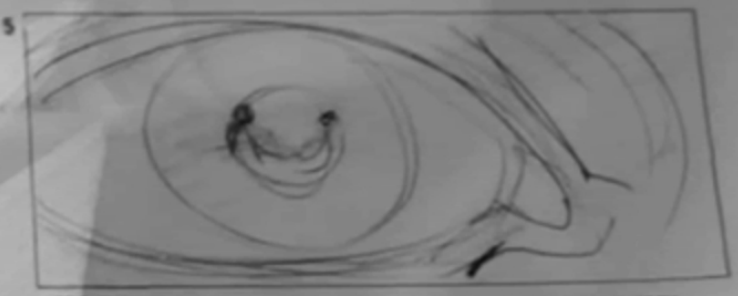
SLAB OF ROCK MOVING INTO PLACE -
SLAVE FALLS (GIANT HAND)



ZOOM SUR
ZOOM IN

LA " TETE " DU CHATEAU

"HEAD" OF THE CASTLE



FEYD ET PETER A L'INTERIEUR
DE L' " OEIL " ...

FEYD AND PETER INSIDE THE "EYE"...

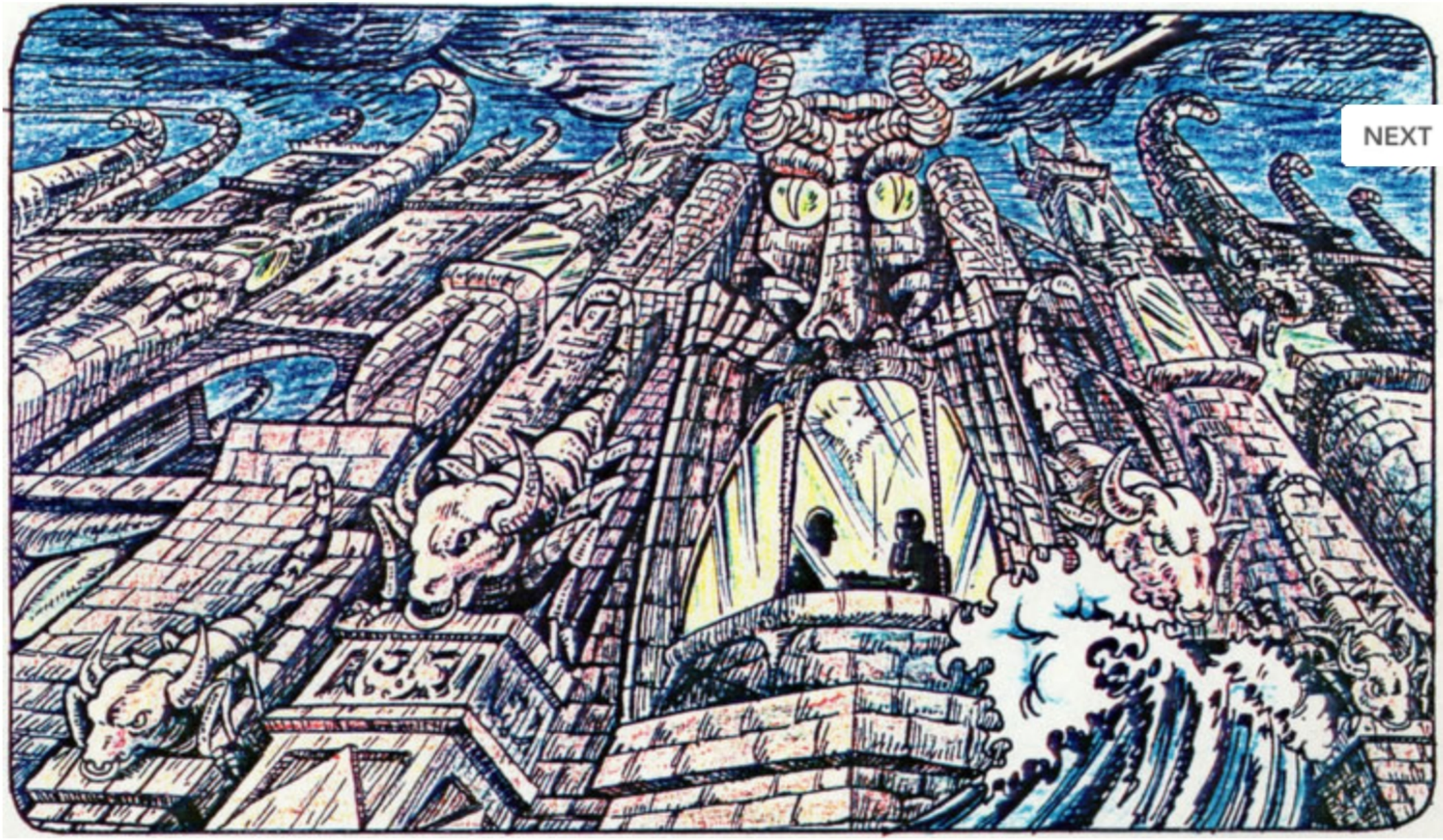
PANO VERTICAL VERS LA TETE
PAN UP TO "HEAD"

GUARD DIRECTING THE WORK -
ONE SLAVE DIES

LITTURE GUARD THROWS FOOD TO STARVING
CHILDREN

L'OEIL VU DE L'EXTERIEUR...
ON DISTINGUE FEYD ET PETER
JOUANT AUX ECHECS

EYE SEEN FROM EXTERIOR
ONE DISTINGUISHES FEYD AND PETER
PLAYING CHESS



The illustration of the Harkonnen Castle from the script

CLOSE ✕

NEXT

H.R. Giger's design for the Harkonnen castle

CLOSE ✕

(IL BRÛLE UN PAP
UN LONG JOINT.)

(HE BURNS A BUTTERFLY AND SMOKES A
LONG JOINT)

Scene 41-42 : The Baron's Party

In the Harkonnen drawing room a frantic party is going on, gargoyles are spitting wine into the room, which is an huge swimming pool with platforms made of crystal.

The Baron enters, being carried on a litter and slaves enter with food for the banquet, but offer each dish to the Baron first, who takes a tiny portion from each dish before the rest is thrown to the guests who scramble for their meal.

The Baron finishes eating while he is applauded and adulated, and more slaves appear who fasten his anti-gravitation devices to him. Once they are attached the Baron performs a floating dance throwing meat to his dogs, while Uman Kudu (his master at arms) sings aloud.

Opening the doors into the night club, the Baron floats in followed by Feyd, Peter, Uman Kudu and a group of slaves. A large spherical cake, a replica of the planet Dune, is in the middle of the room. The Baron hands out pieces of the cake - "A piece of desert? ... A giant sand-worm?"

Uman Kudu cracks a whip and curtains open revealing a group of Guild officials around a wooden packaging case, similar to those seen in Castle Caladan. The case is opened and a drugged Dr. Yueh is emptied onto the floor!

The Guild officials revive Yueh while servants bring in a slave tied against a pillar. Peter gives Yueh a crossbow and tells him to kill the slave.

Yueh smiles gently and points to the diamond inlaid in his forehead - "The Suk School. Imperial conditioning. ... I cannot kill."

Another crack of the whip and a wall rises revealing a torture room, in which Wanda, Yueh's wife (disturbingly 14 years old and naked), is attached to a "complicated and sadistic machine".

Peter moves the machine to one of Wanda's hands and turns it into crystal, Wanda screams and passes out. Peter then smashes the hand, leaving only a stump.

Yueh is once again given the crossbow, but despite his attempts he physically cannot kill the slave.

Peter continues to turns parts of Wanda's body into crystal before breaking them - eventually Yueh takes the crossbow and riddles the slave with arrows.

The Baron tells Yueh he is to kill Duke Leto, Yueh nods and is taken away by the Guild Officials. Peter is rewarded with syringes of spice and the Baron tells Feyd "They have all betrayed Leto. We shall betray them all. The Harkonnens can be emperors too."

References for the Moebius storyboards for this scene are pulled from a number of available sources, but they are still missing the torture scene.

Feyd and Peter leave the "eye" with three girls and enter the party, which is less like an orgy than the script descriptions. The Baron is fitted with his anti-gravity bracelets and, like the script, the Baron dances towards the cake while Kudu sings.

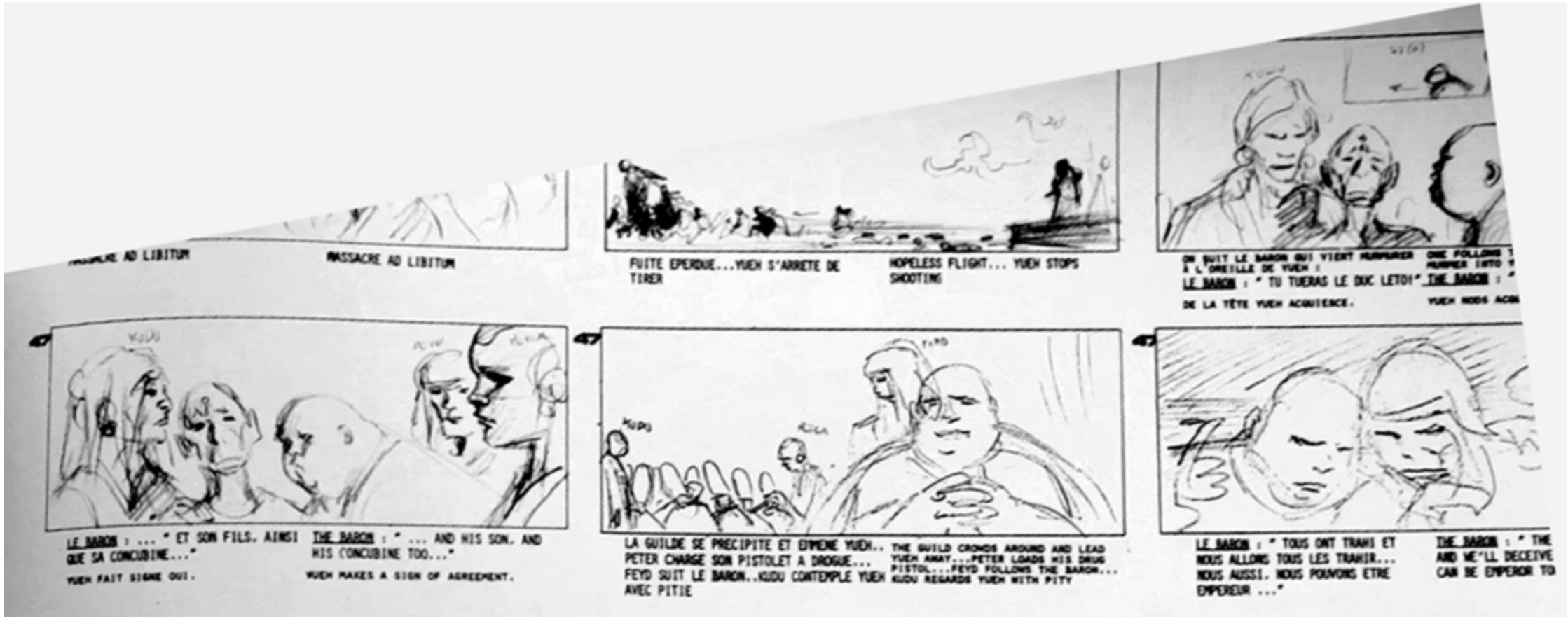
A portion of a poster for Jodorowsky's Dune provides some simplified drawings for the next shots, and in the podcast "Trick or Treat Radio" episode 105 producer Stephen Scarlata explains that the Baron reaches into the cake and throws it to all the happy people at the party, who eat it. Then Peter brings out Yueh and his wife, who is crystallised. Yueh is asked to shoot people at the party, Yueh refuses so pieces of his wife are broken off until he agrees and kills everyone at the party.

The storyboards pick up again with Yueh killing all the guests, and agreeing to kill Leto then being led away by the Guild. Peter gets his drugs, and the Baron talks to Feyd much as in the script.

An interesting scene, not only showing Yueh's conditioning being broken, but also sets up Peter as a master torturer - something that we will see more of later in the script.

15 DUNE
JEUX DE LUMIERE VARIES
COLOURED LIGHTS BLAM ON THE WALL
ZOOM BACK - UN ORCHESTRE ENTIER DE TUBAS DANS LE NEZ DE LA STATUE
ZOOM BACK - AN ENTIRE ORCHESTRA OF TUBAS IN THE NOSE OF THE STATUE
PLAN GENERAL - ON NE VOIT PAS ENCORE LE GATEAU
LONG SHOT - ONE STILL CANNOT SEE THE CAKE
BALLET DES 10 GROSSES FEMMES VU DE COTE
BALLET OF 10 LARGE WOMEN SEEN FROM THE SIDE
4 DES DANSEUSES POSENT DES BRACELETS ANTI-GRAVITION AU BARON
FOUR OF THE DANCERS PLACE ANTI-GRAVITY BRACELETS AGAINST THE BARON
4 AUTRES DANSEUSES INSTALLENT LES BRACELETS DE JAMBES...
FOUR OTHER DANCERS INSTALL THE LEG BRACELETS...
LES 2 DERNIERE INSTALLENT LA CEINTURE ANTI-G.
THE LAST TWO INSTALL THE ANTI-GRAVITY BELT.
DANSE DU BARON (DROLE)... CHANT D'OPERA DE KUDU... TOUS LES TUBAS JOUENT
DANSE OF THE BARON (AMUSING)...SINGING KUDU OPERA... ALL THE TUBAS PLAY
LE BARON VOLANT TOUJOURS SE DIRIGE VERS LE GATEAU...LA FETE LE SUIT
THE MOVING BARON TURNS TOWARD THE CAKE... THE FEAST FOLLOWS

15 JUNE


MASSACRE AD LIBITUM
MASSACRE AD LIBITUM
FUITE EPERDUE...YUEH S'ARRETE DE TIRER
HOPELESS FLIGHT... YUEH STOPS SHOOTING
ON SUIT LE BARON QUI VIENT MURMURER A L'OREILLE DE YUEH :
LE BARON : " TU TUERAS LE DUC LETO!"
DE LA TÊTE YUEH ACQUIESCE.
LE BARON : ... " ET SON FILS. AINSI QUE SA CONCUBINE..."
YUEH FAIT SIGNE OUI.
THE BARON : " ... AND HIS SON, AND HIS CONCUBINE TOO..."
YUEH MAKES A SIGN OF AGREEMENT.
LA GUILDE SE PRECIPITE ET EMMENE YUEH.. PETER CHARGE SON PISTOLET A DROGUE... FEYD SUIT LE BARON..KUDU CONTEMPLE YUEH AVEC PITIE
THE GUILD CROWDS AROUND AND LEAD YUEH AWAY...PETER LOADS HIS DRUG PISTOL...FEYD FOLLOWS THE BARON... KUDU REGARDS YUEH WITH PITY
LE BARON : " TOUS ONT TRAHI ET NOUS ALLONS TOUS LES TRAHIR... NOUS AUSSI. NOUS POUVONS ETRE EMPEREUR ..."
THE BARON : " THE AND WE'LL DECEIVE CAN BE EMPEROR TO

Scene 43 : Fighting Robot

Paul enters his gymnasium and bows before Duncan, Gurney, Thufir and Yueh. He hesitates to speak due to the presence of stranger whose head is hidden under a hat and behind a large fan.

Hawatt explains to Paul that he is a friend, and Paul says as they are leaving Caladan today he'd prefer not to have a lesson. Idaho knocks Paul down, telling him not to mix feelings and fighting.

Hawatt removes the hat and fan from the stranger - it is a robot!

Hawatt explains "This robot will judge your courage, your speed and resistance. You cannot defeat him. If you try, you'll die."

The robot is imprinted with Paul's voice, and now Paul alone can stop the fight.

Thufir activates the robot and it stands, monitoring Paul's movements, breathing, the sound of his heart.

Paul attacks and easily knocks the clumsy robot to the ground, but it gets back up and with each encounter the robot becomes more powerful, and soon Paul is fighting for his life but refuses to surrender. Finally Thufir shots the robot and it explodes.

Leto and Jessica enter the gymnasium to investigate the explosion. Leto understands Paul's frustration and explains he knows that Dune is a trap, but explains to Paul that the Emperor is fearful that Leto could unite the Minor Houses and break the economic block of the Emperor, the Major Houses and the Guild.

The Atreides are being set up to fail so that Leto will lose his reputation and the Minor Houses will remain fragmented. One hope remains, if they can recruit the Fremen the Atreides will have an army more powerful than the Imperium's.

Jessica then (very quickly) teaches Paul how to use the Voice, and proclaims that they will survive.

The Moebius storyboards move this scene into the Guild ship, and begins with another sweeping camera move, zooming through space and into the window of a gymnasium on the ship.

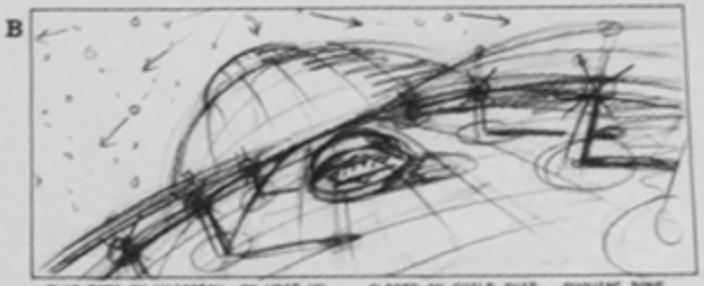
The available storyboards end during the fight, so it is unclear if the scene continues as per the script, however a glimpse of the script shown in the Jodorowsky's Dune documentary does match that from the script.

A

LE VAISSEAU DE LA GUILDE DANS L'ESPACE DES ETOILES EN MOUVEMENT

GUILD SHIP IN SPACE STARS MOVING

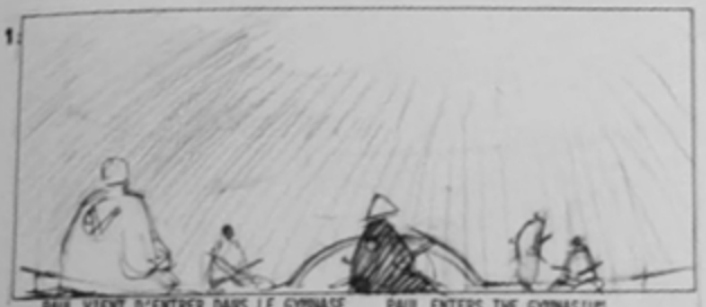
B



PLUS PRES DU VAISSEAU. ON VOIT UN DOME AVEC UN GYMNASE SUR LE COTE DES ETOILES EN MOUVEMENT

CLOSER ON GUILD SHIP - SHOWING DOME WITH GYMNASIUM ON SIDE STARS MOVING

1



PAUL VIENT D'ENTRER DANS LE GYMNASE

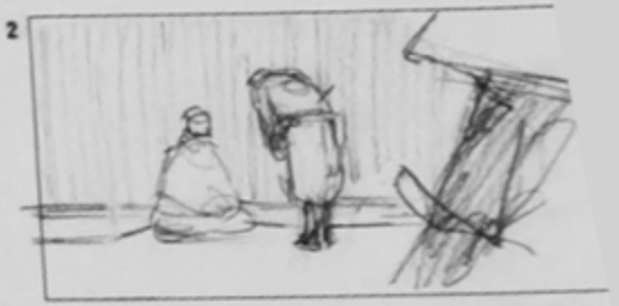
PAUL ENTERS THE GYMNASIUM

2

PAUL VA VERS HAWATT... NOUVEAU COUP D'OEIL DE PAUL EN DIRECTION DU ROBOT

PAUL MOVES TOWARDS HAWATT... NEW GLANCE TOWARD PAUL AND IN THE DIRECTION OF THE ROBOT

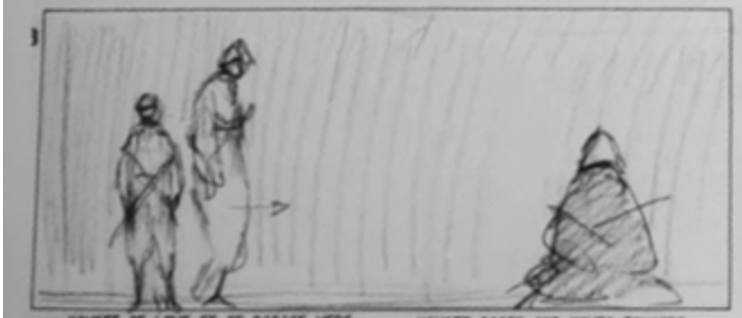
2



PAUL S'INCLINE DEVANT HAWATT

PAUL BOWS BEFORE H

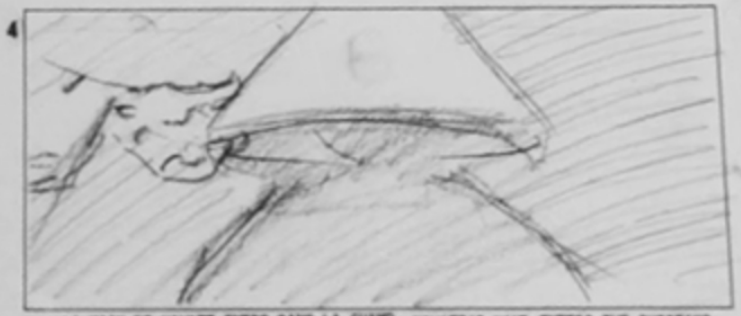
3



HAWATT SE LEVE ET SE DIRIGE VERS LE ROBOT

HAWATT RISES AND MOVES TOWARDS THE ROBOT

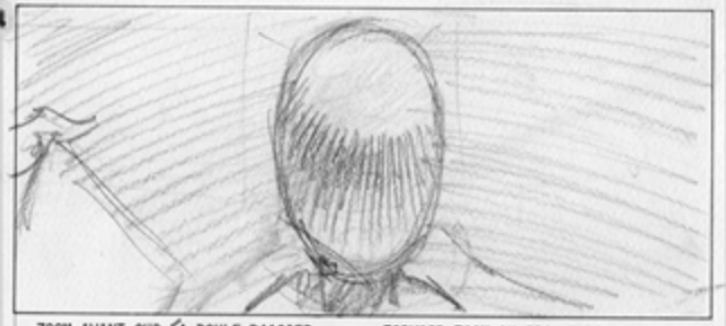
4



LA MAIN DE HAWATT ENTRE DANS LA CHAMP ET ENLEVE LE CHAPEAU

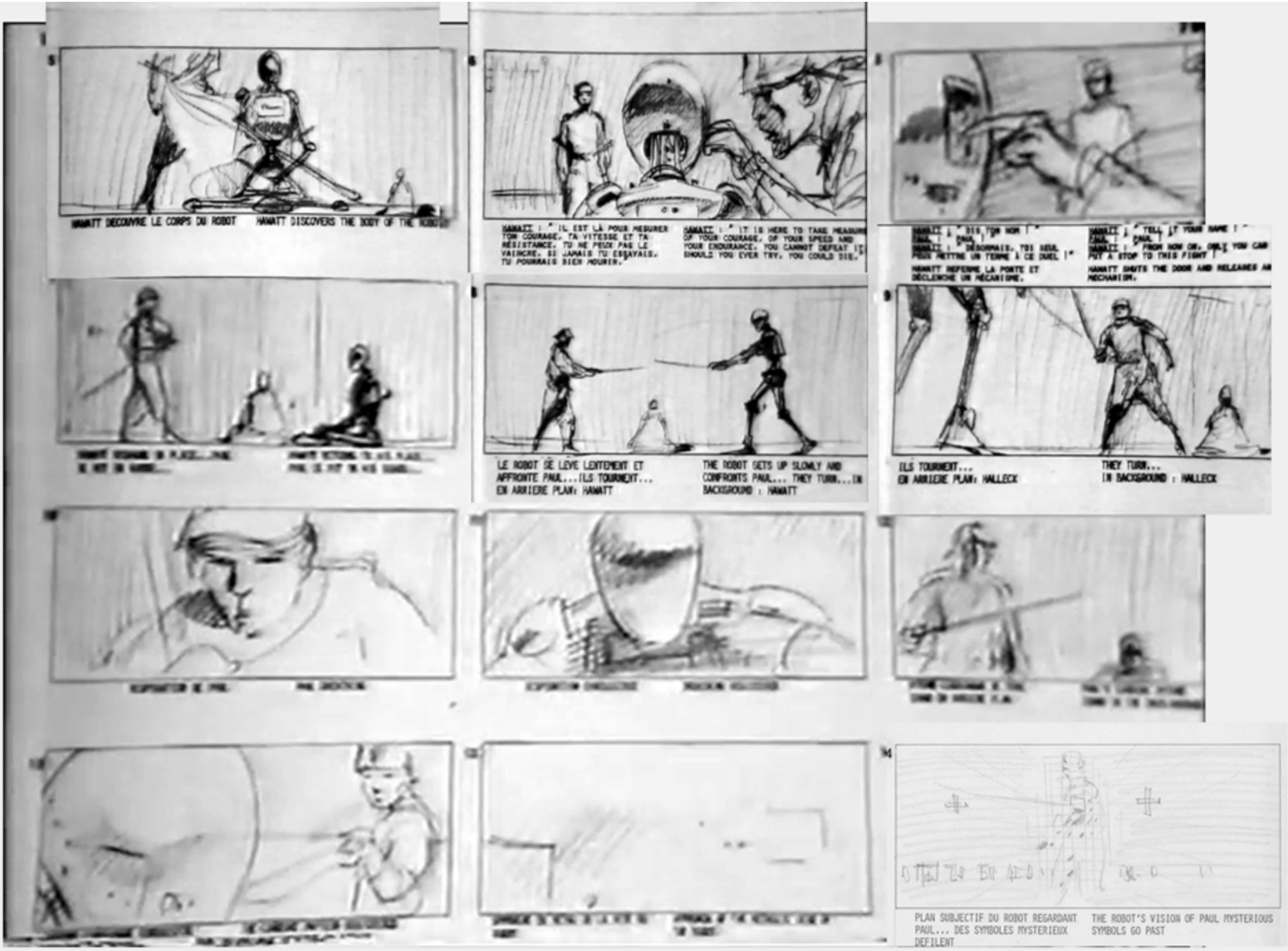
HAWATT'S HAND ENTERS THE SHOOTING ANGLE AND RAISES THE HAT

4



ZOOM AVANT SUR LA BOULE D'ACIER.

FORWARD ZOOM ON IRON BALL.


HAWATT DECOUVRE LE CORPS DU ROBOT
HAWATT DISCOVERS THE BODY OF THE ROBOT
HAWATT : " IL EST LÀ POUR MESURER TON COURAGE, TA VITESSE ET TA RESISTANCE. TU NE PEUX PAS LE VAINCRE. SI JAMAIS TU ESSAYAIS, TU POURRAIS BIEN MOURIR."
HAWATT : " IT IS HERE TO TAKE MEASURE OF YOUR COURAGE, OF YOUR SPEED AND YOUR ENDURANCE. YOU CANNOT DEFEAT IT. SHOULD YOU EVER TRY, YOU COULD DIE."
HAWATT REFERME LA PORTE ET DÉCLENCHE UN MÉCANISME.
HAWATT SHUTS THE DOOR AND RELEASES A MECHANISM.
LE ROBOT SE LÈVE LENTEMENT ET AFFRONTE PAUL...ILS TOURNENT... EN ARRIERE PLAN: HAWATT
THE ROBOT GETS UP SLOWLY AND CONFRONTS PAUL... THEY TURN...IN BACKGROUND : HAWATT
ILS TOURNENT... EN ARRIERE PLAN: HALLECK
THEY TURN... IN BACKGROUND : HALLECK
PLAN SUBJECTIF DU ROBOT REGARDANT PAUL... DES SYMBOLES MYSTERIEUX DEFILENT
THE ROBOT'S VISION OF PAUL MYSTERIOUS SYMBOLS GO PAST

DEUXIEME ATTAQUE DE PAUL...MAIS LE ROBOT PARE LE COUP...

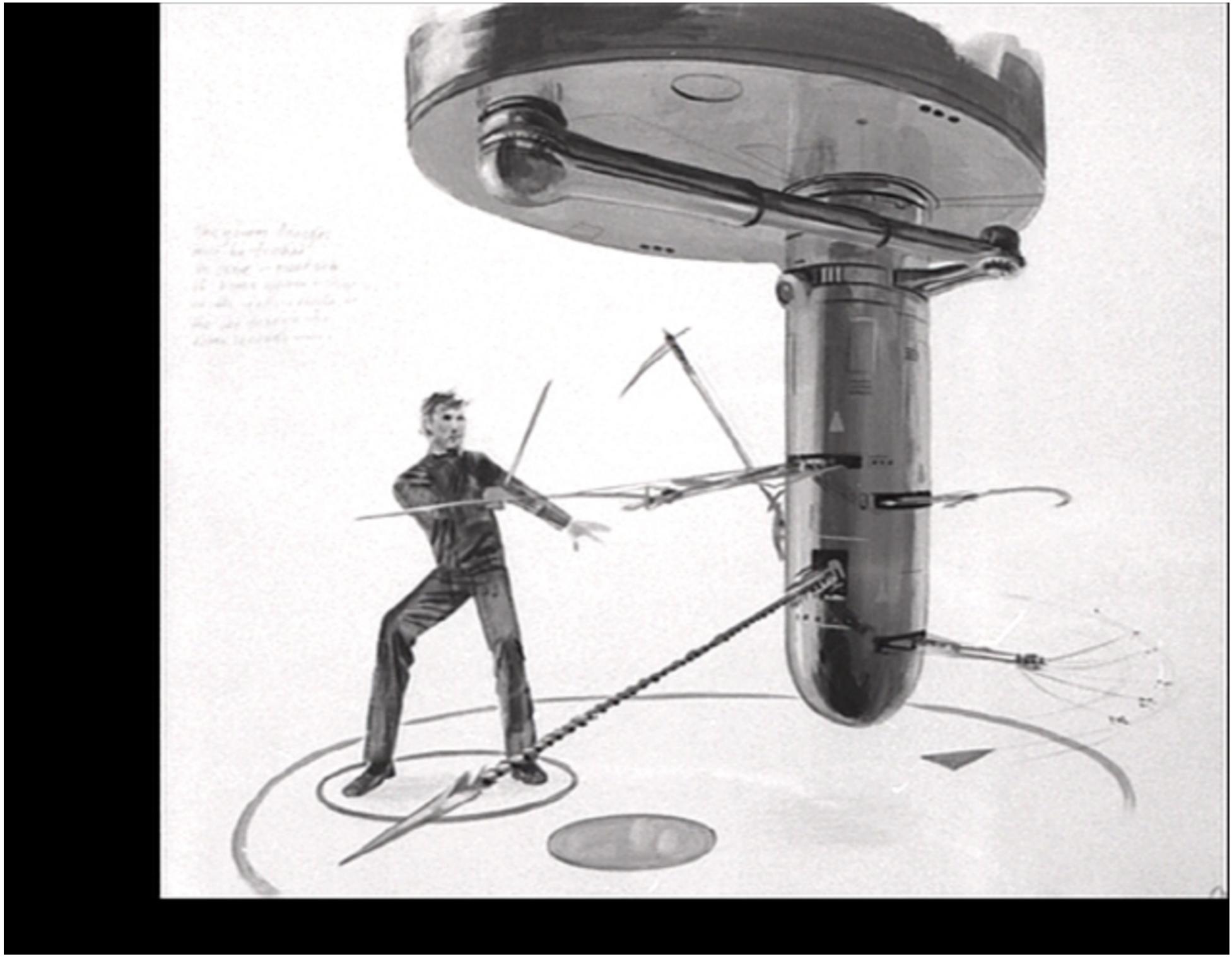
PAUL ATTACKS A SECOND TIME... BUT THE ROBOT STOPS THE BLOW...

LE ROBOT SE RELEVE

THE ROBOT GETS UP

ATTAQUE DU ROBOT...

THE ROBOT ATTACKS...



Design of the Fighting Robot from Lynch's Dune

PAUL

something to tell you, b

LETO

Dune is a deadly trap.

PAUL

are we going ?

PAUL : I have something to tell you, but I can't...

LETO : I know. Dune is a deadly trap.

PAUL : Then why are we going ?

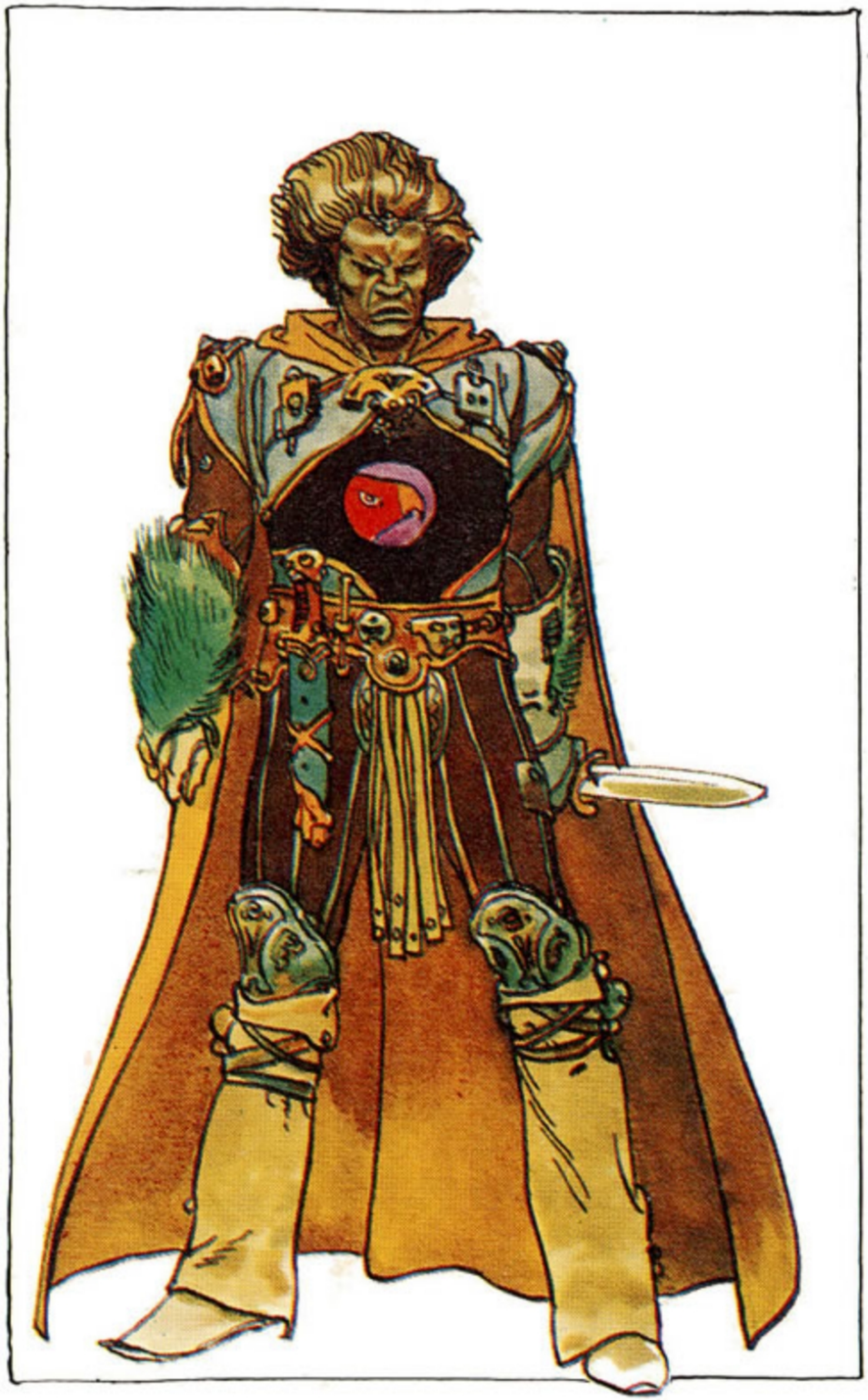
Scenes 44-46 : Departing Caladan

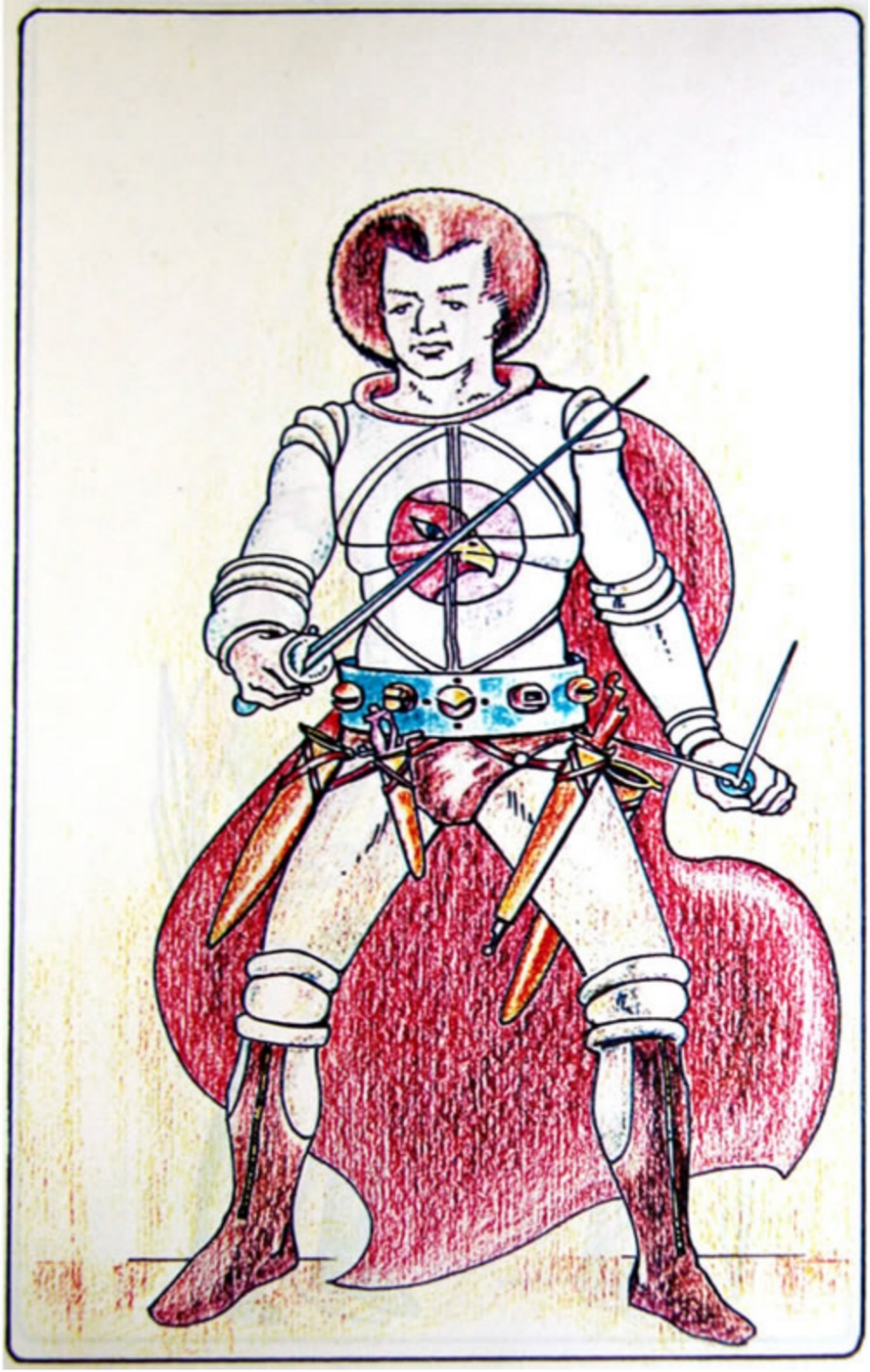
During a rain storm, the last of the cargo is loaded into the Guild ship, and soldiers say goodbye to their families and drink the falling rain.

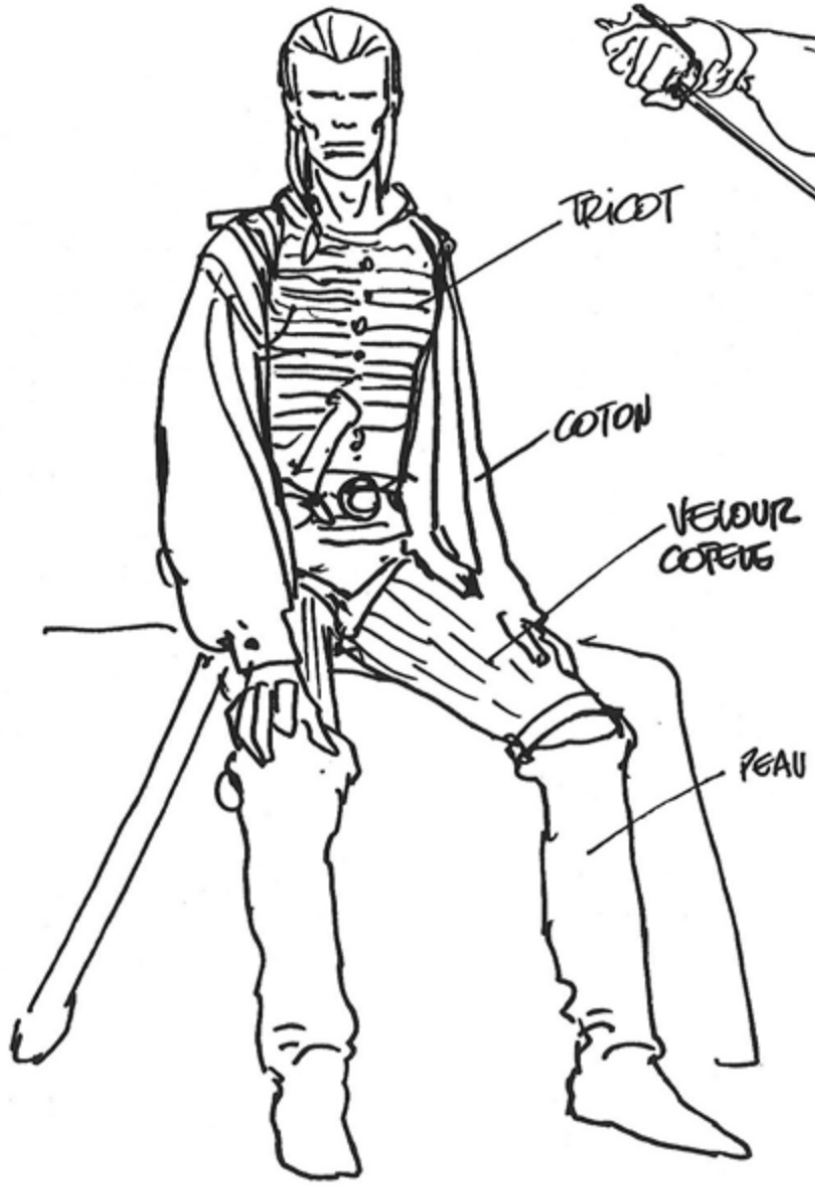
Leto, Jessica, Paul, Halleck, Hawatt, Idaho and Yueh watch the huge doors to Castle Caladan being closed, and Leto locks them with an iron key. He places the key in a small bag which he hangs around Jessica's neck.

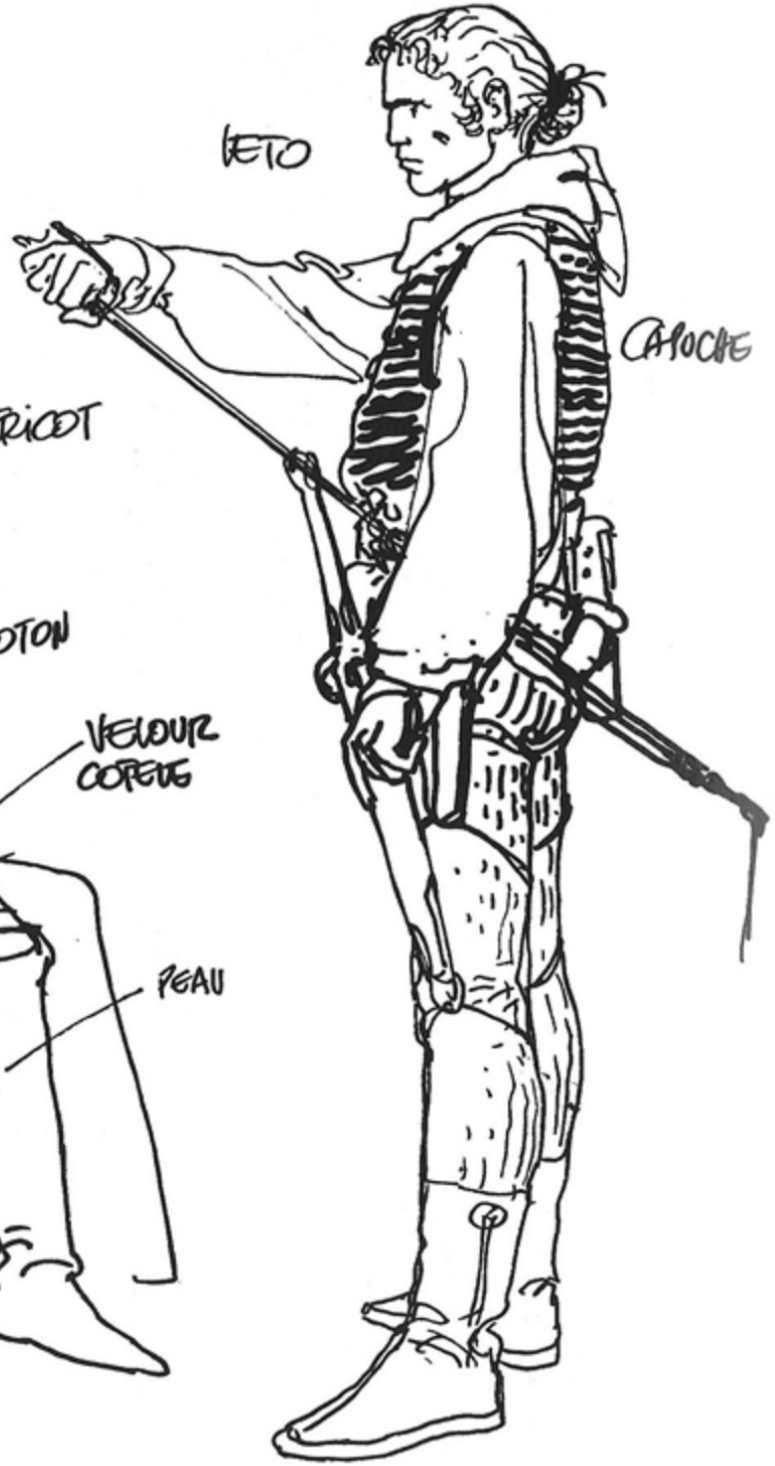
The Guild ship leaves Caladan, and becomes smaller and smaller until it disappears in the vastness of space.

In the Moebius storyboards the Atreides departed Caladan earlier, so these scenes were either dropped or combined with previous scenes.






TRICOT
COTON
VELOUR
COTELE
PEAU


VETO
CAPUCHE

Scenes 47-49 : Rabban's Wrath

Having been ordered to leave Dune, Rabban is drunk with anger, and his Harkonnen army are massacring men, women and children in Arrakeen.

Rabban sees the Guild ship carrying the Atreides approaching and spits and swears at it.

At the Palace beggars look longingly through the fence at the fountain and palm grove. Rabban and his soldiers suddenly appear and blow up the fountain killing several bystanders.

Rabban grabs an old man and asks him how much water the 20 palm trees need - enough water for 100 men every day.

Rabban then has the old man and other survivors bound against the trees before they are set alight.

Entering the Palace Rabban orders every servant killed, Rabban himself slaughtering children with glee.

Finally Rabban orders ever Harkonnen soldier into the hall, and once it is full they are commanded to defecate!

The defecating scene is mentioned by the Jodorowsky's Dune documentary director Frank Pavich in an interview on Indiewire

'In order to insult Duke Leto, David Carradine, Rabban the Beast gets his army, the Algerian army, to pull down their pants in front of the palace and shit. So there's going to be a scene of 2,000 extras defecating at once. So here's Charlotte Rampling, she agrees to meet with Jodo, she gets the script, she reads the script, and she says, "I can't be in a movie where there's 2,000 extras defecating on screen!" '

On the Japanese Blu-ray of the Jodorowsky's Dune documentary there is a deleted scene in which Jodorowsky talks about this scene, unfortunately it is in Spanish with Japanese subtitles!

In the official Jodorowsky's Dune Script from a Ulule crowd funding campaign for Jodorowsky's "Psychomagic, an art that heals" movie, the defecating scene has been removed, persumably cut from an early draft.

Apparently this scene didn't make it into the Moebius storyboards, but as there are no publicly available images of the boards for this section of the script it is sadly not possible to know if Rabban's rampage is included in any fashion.

In the next part the Atreides arrive on Dune - although there is no mention of if they appreciated Rabban's gift of moisture!

RABBAN La Bête, dictateur, idiot, criminel, hermaphrodite.

Rabban illustrations. Moebius (left) and from the script (right)

Scenes 50-51 : Atreides Arrival

The single Guild ship carrying the whole of the Atreides army touches down on the landing strip on Dune, the only other ship there bears the Imperial emblem on its side.

Count Fenring and his wife are waiting in a truck, and under Fenring's order an army of Sardaukar line both sides of the direct road from the landing field to the government palace.

Fenring greets the Duke as he exits the ship, and the Atreides being to move down the road towards the palace, while Rabban and his men move from the palace towards the landing field.

The armies pass each other, but the last line of 10 men from each troop march on the spot, facing off against each other as the rest of the armies continue on.

Suddenly they attack each other, but two of the Sardaukar who are lining the road run up and, in a fraction of a second, kill the twenty combatants.

Fenring returns in the truck from the palace, picking up the Sardaukar as he passes them, and once back at the landing field they all board the Imperial ship.

The pile of twenty bodies are being scavenged by a group of beggars, but a group of Fremen scare them off, and cover the bodies with a special cloth to which they connect a machine which extracts the water and fills up a container as the bodies shrink under the shrouds.

At the Government palace the Atreides soldiers are burning the Harkonnen banners and raising their own coat of arms.

Leto instructs Duncan to help the wounded and Gurney to search all the villages, and they leave in the palace in vehicles raising a cloud of dust.

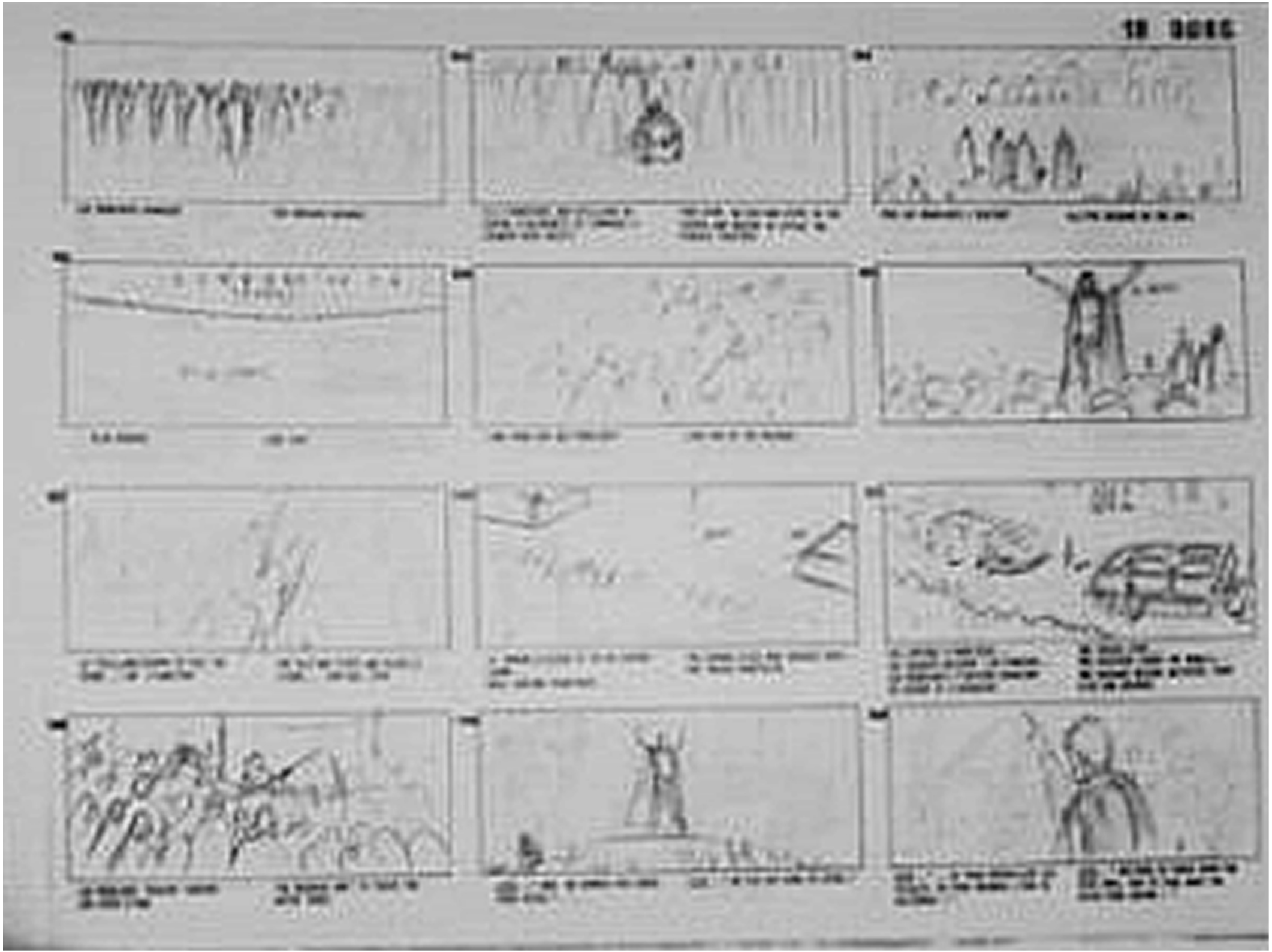
As the dust clears thousands of beggars fill the square; hooting and pounding small stones together.

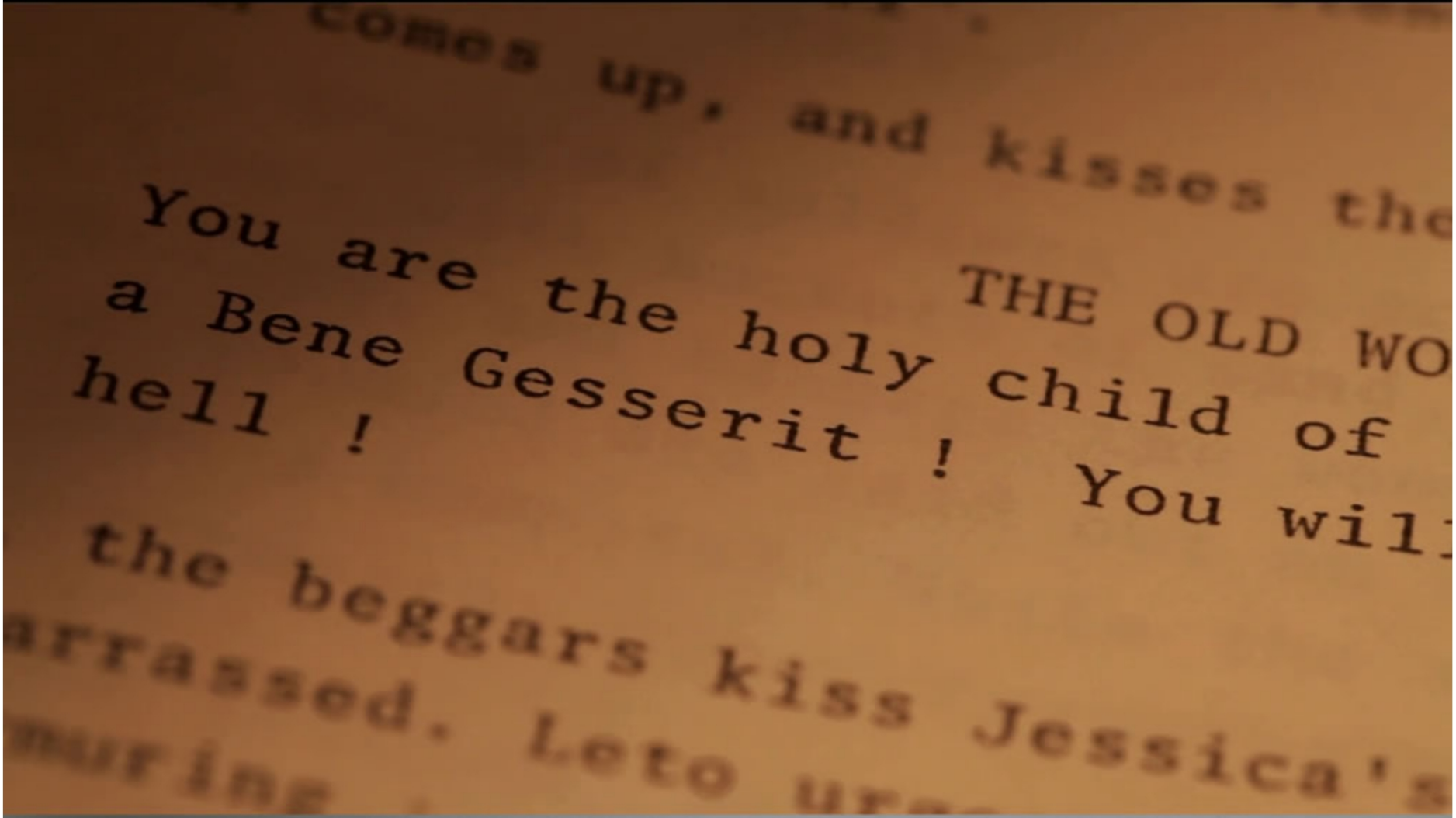
Leto raises his arms and imposes silence. Leto tells the crowd that the Atreides are not like the Harkonnens, and they want colleagues not slaves.

The crowd stands and bows, all as one. As they leave some place gifts at the feet of Paul and Jessica: fruit, necklaces, eggs while murmuring "Madhi", and proclaiming Paul as the child of legend.

When the square is empty Paul gathers the gifts in his cape and Jessica takes the key to the Caladan castle from its bag and buries the key in the sandy earth. Then Leto, Jessica and Paul walk resolutely towards the palace.

The only Moebius drawings that we have that seems to relate to this scene is a single storyboard page. The low quality makes reading the text impossible, but it appears to show a caped figure (Leto?) raising his arms before a crowd of people while vehicle arrive or leave. The board is numbered 18 which makes it perfectly placed for the next scene where Duncan encounters the Fremen for the first time.





An old woman comes up, and kisses the hem of Paul's cape.

THE OLD WOMAN : You are the holy child of the legend, son of a Bene Guesserit ! You will take us out of this hell !

One by one, the beggars kiss Jessica's and Paul's clothes. Paul is embarrassed. Leto urges him forward towards the beggars, murmuring :

Scenes 52-53 : It's a trap!

Duncan and his group of soldiers are in an Arrakeen street, tending the wounded and helping put out fires using buckets of sand.

A group of Fremen stare, with their completely blue eyes, at blood running through tubes for a transfusion.

Duncan and his ambulances continue on to a town in the desert, the aftermath of a battle can be seen; smoke, charred doors and bodies in the streets.

A Fremen emerges from behind a rock, and begins to run towards the Atreides. Suddenly 15 Harkonnen soldiers appear from behind some sand dunes and block his path.

The Fremen draws a "short, phosphorescent sword" and drags it through the ground, engulfing him in a cloud of dust. The Harkonnen enter the dust cloud, but they all reappear mortally wounded and die. The Fremen himself emerges and although seriously injured too, he run to Duncan, give the sword to him and, with no strength left to speak with, points to the sky, makes a negative motion, and finally dies.

Duncan looks up, and realises there are no vultures circling, and shouts to his men "It's a trap!".

The "dead" bodies tear off their rags revealing Harkonnen uniforms and attack the outnumbered Atreides.

More Fremen appear from the desert and release birds of prey who peck at the eyes of the Harkonnens while the Fremen finish them off.

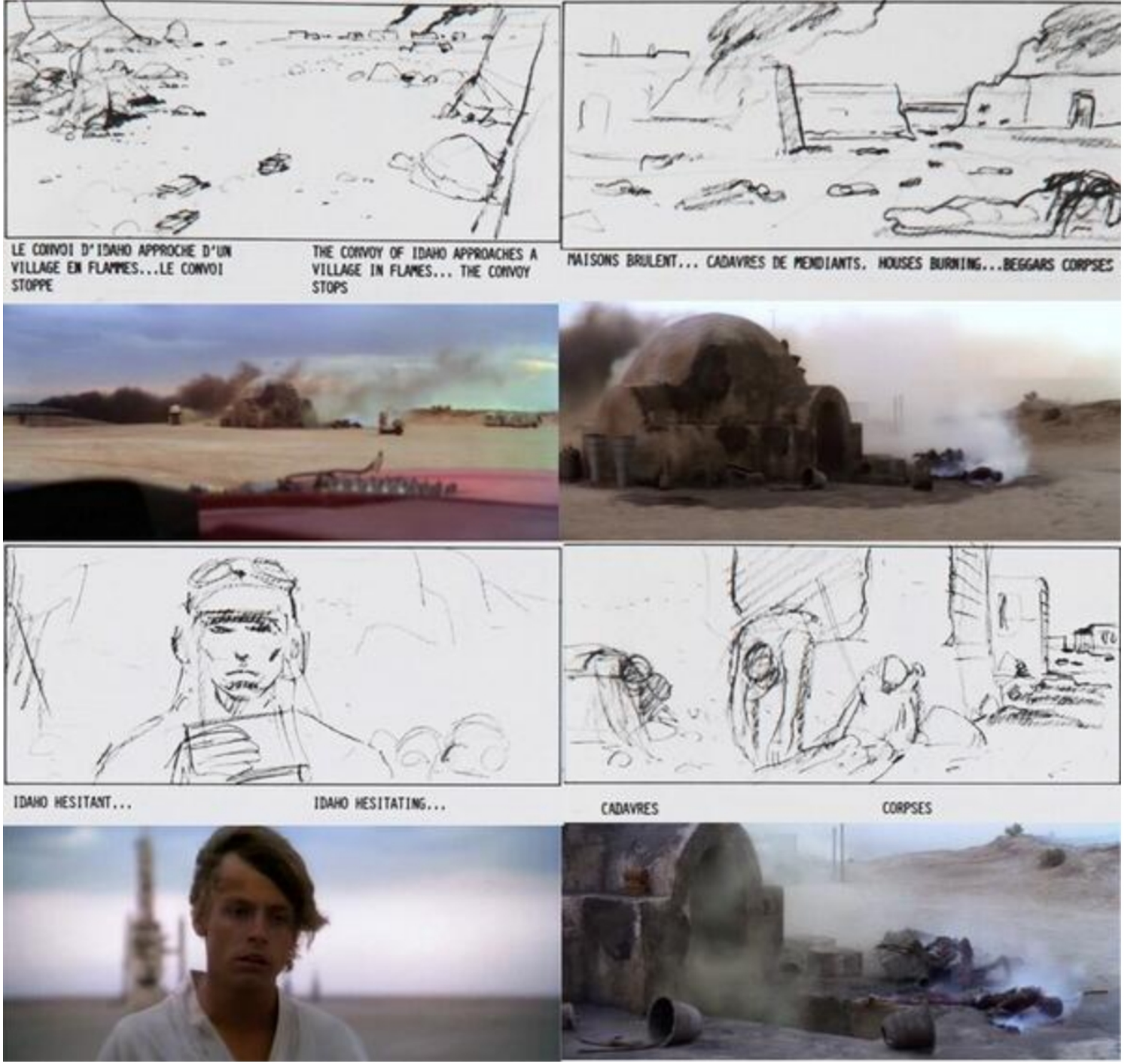
The leader of the group of Fremen, Farok, tells Duncan that the Atreides helped their brothers, and the Fremen have now saved the Atreides lives - the debt of water has been repaid.

The Fremen depart and Duncan examines the Fremen sword, pulls it from its sheath and it surprised that it gleams and gives out a vibrating sound.

The only Moebius storyboards we have for this scene come from a tweet by one of the producers of the Jodorowsky's Dune documentary Stephen Scarlata (@xNECKx) who posted an "Interesting shot by shot storyboard comparison of Jodorowsky's Dune & Star Wars Episode 4: A New Hope." https://twitter.com/xNECKx/status/488760301878128640

However it clearly shows Duncan's convoy (presumably of ambulances?) coming across a burning village filled with corpses. Sadly with only those 4 drawings it is unclear if the rest of the scene played out in a similar fashion.

In the next part we return of the Arrakeen Palace, where Jessica meets Mapes.



A comparison of the storyboards and scenes from Star Wars, compiled by Stephen Scarlata

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EXTERIOR. A TOWN IN THE DESERT

Duncan, his ambulances and soldiers are approaching a town built in the middle of the rocky desert. The attermath of battle can be seen : smoke, charred doors, streets full of bodies.

A group of free Fremens is hiding among the rocks, the leader speaks to one of them, who begins to run towards the Atreides, like a deer. From behind the dunes fifteen Harkonnen soldiers emerge, ready to bar his way.

The fremen draws a strange short, phosphorescent sword and scrapes the ground with it, surrounding himself with a cloud of dust which seems impenetrable. The Harkonnen enter the cloud.They come out of the strange dust mortally wounded, one after the other... All fifteen of them die. The Fremen comes out of the cloud, covered with wounds and staggering. He runs towards the Atreides.

The Fremen in agony stops Duncan when the latter has just arrived at the town gates. He no longer has strength enough to speak. He draws his sword, gives it to Idaho, points to the sky, makes a negative motion and dies.

Idaho looks up at the sky above the town and understands.

IDAHO : There isn't a single vulture ! It's a trap ! Shoot the bodies !

The Atreides get ready and attack. The "dead" tear off their disguises revealing the Harkonnen uniform and hurl themselves into attack against Idaho's soldiers. Outnumbered, the Atreides are soon in great danger. The Fremens come silently out of the desert and throw birds of prey who go and peck at the Harkonnen's eyes. The Fremens use the resulting confusion to rapidly finish off the Harkonnen. The Fremens'leader speaks to Duncan :

FAROK : You have helped our brothers ! ... We have saved your life... The debt of water has been paid.

The Fremens go off into the desert.

Duncan pulls on the Fremen arm hidden under his cape, and takes it out of its sheath. To his great surprise, it gleams and gives out a vibrating sound.

Scene 54 : Mapes

Jessica is decorating her new bedroom in the Arrakeen Palace, soldiers enter bringing in a group of female Fremen servants. The servants all kneel before Jessica, apart from an old woman - Mapes.

Jessica instructs the soldiers to leave, and then she confronts Mapes - "Do you think I'm blind ? You're no servant...!"

Jessica announces that there is a dagger hidden under Mapes' blouse.

Mapes draws a white phosphorescent blade from a black sheath - "A gift if you are really Her!"

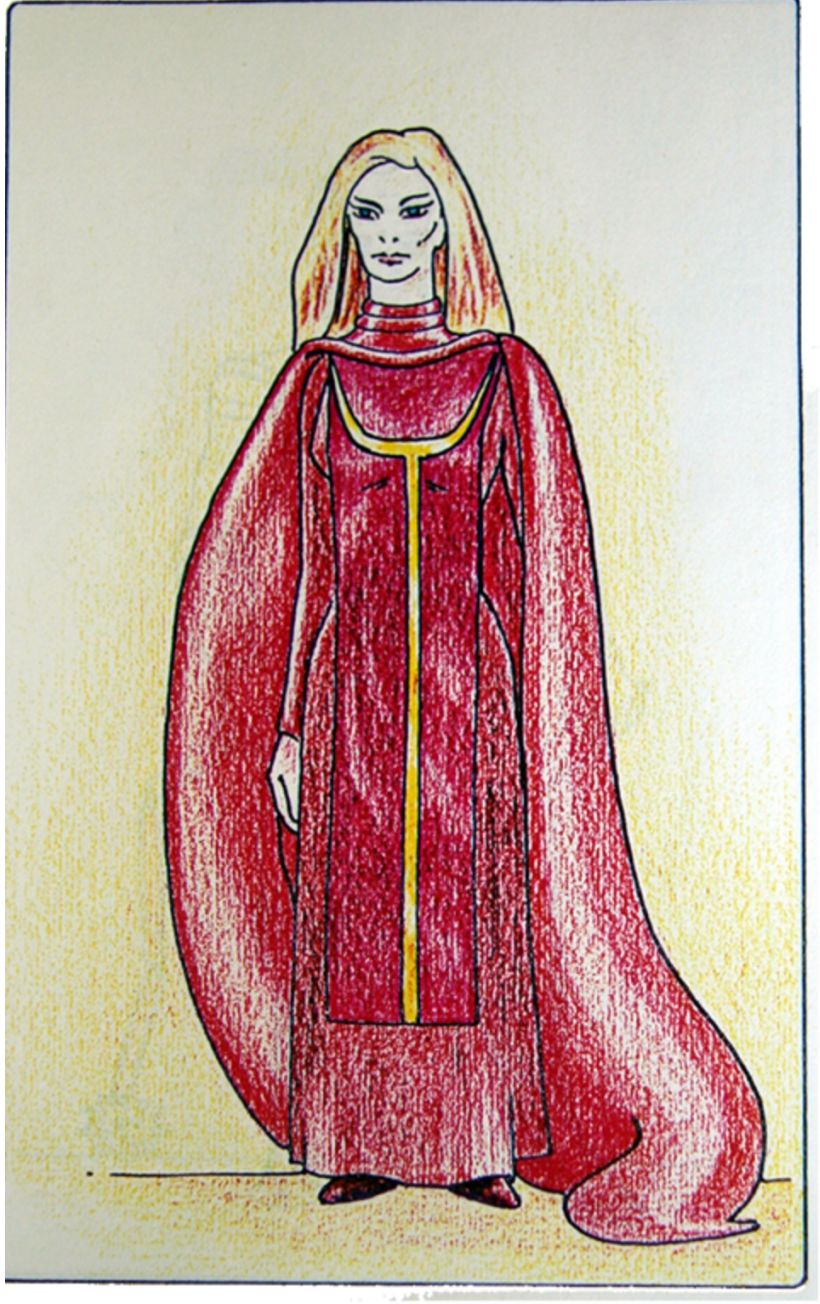
Jessica states that it will be the instrument of her death if she is not. Mapes asks what the blade is, and Jessica successfully guesses a tooth.

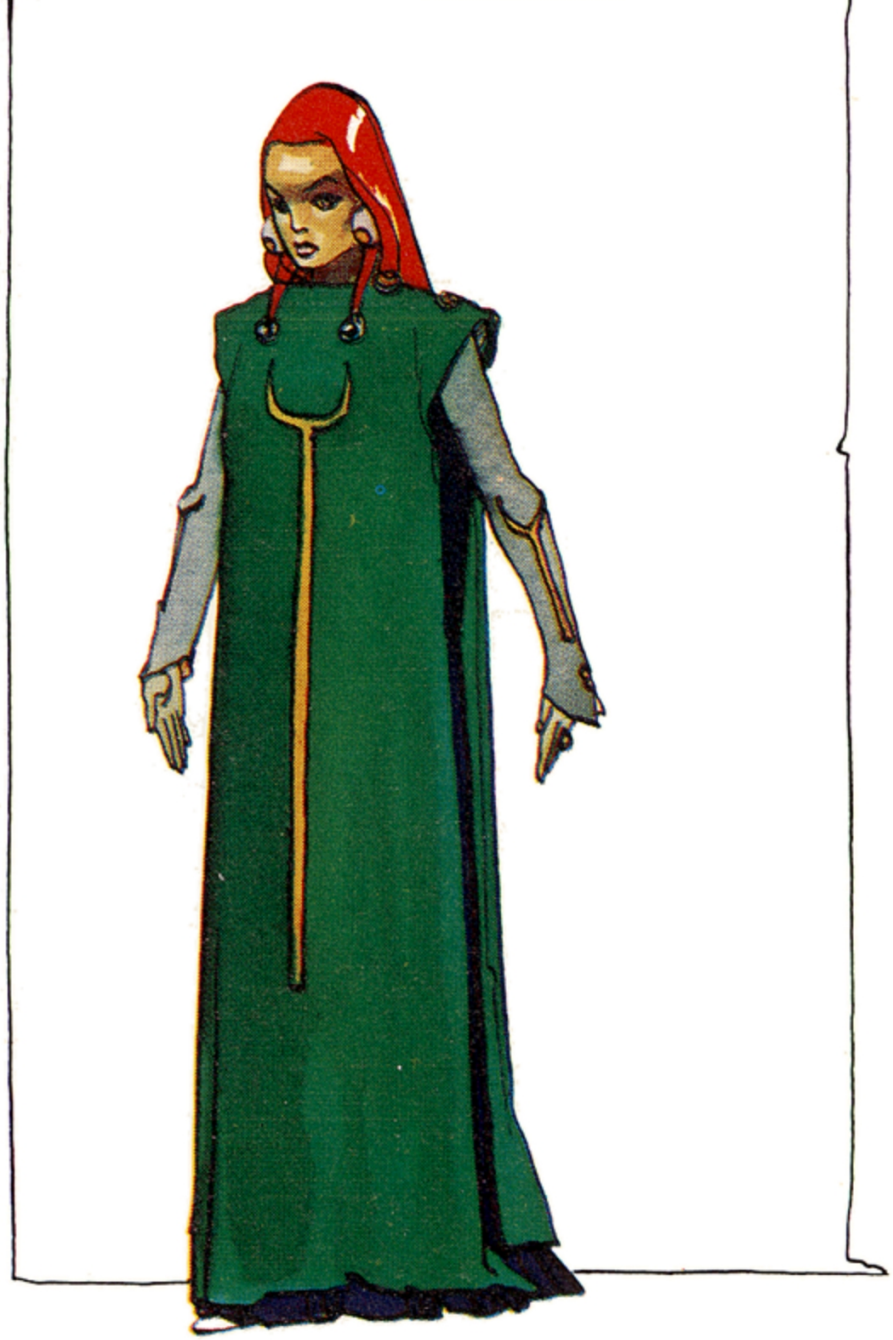
Mapes cries out and falls to her knees and gives Jessica the blade, telling her it is a tooth of Shai-Hulud and to keep it close to her otherwise it would disintegrate.

Jessica asks why Mapes has put the blade away without shedding blood and Mapes opens her blouse and offers her breasts.

Jessica slashes her right breast, but the blood coagulates instantly and Mapes says "The legend is beginning to happen; you are one of us. You will not leave this planet alive."

With a gap in the available Moebius storyboard it is unknown if this scene appears in there too, but as this is directly based on a scene from Frank Herbert's novel, unlike most of the scenes so far, it would hopefully have remained.





Dame JESSICA, mère de Paul, concubine du Duc LETO, fille naturelle du Baron HARKONNEN, appartient à la secte supérieure des BENE-GUESSERIT.

Illustrations of Jessica from the script (left) and Moebius's designs from the press kit (right)

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More Moebius designs for Jessica

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Scene 55 : Dual Alliance / Token of Respect

Outside the Government Palace Duncan is showing Leto gifts from the Fremen : distilling devices (stillsuits), jewels, Spice brandy ... and something special for Duncan himself.

Duncan picks up the black sheath of the Crysknife given to him by the dying Fremen, and it about to pull out the blade when a voice shouts out "Leave it in its sheath!"

Everyone turns to look as Farok walks forward - the Atreides guards draw their swords.

Duncan explains that Farok saved his life and the guards allows him to pass. Farok tells them that only Duncan may see the blade, and that the eyes of impure men would stain it.

Leto asks if he would be allowed to view the Crysknife, but Farok will only allow the Duke to win the right to see it.

This offends the Atreides guards and Hawatt exclaims that only the Duke can give orders.

Leto calms everyone, and agrees to honour the Fremen custom as well as the Fremen who died.

Farok stares at Leto and then spits at Leto's feet, the Atreides guards once more draw their swords.

It is Duncan who calms everyone this time, explaining that spitting is a mark of respect, given how precious water is to the Fremen.

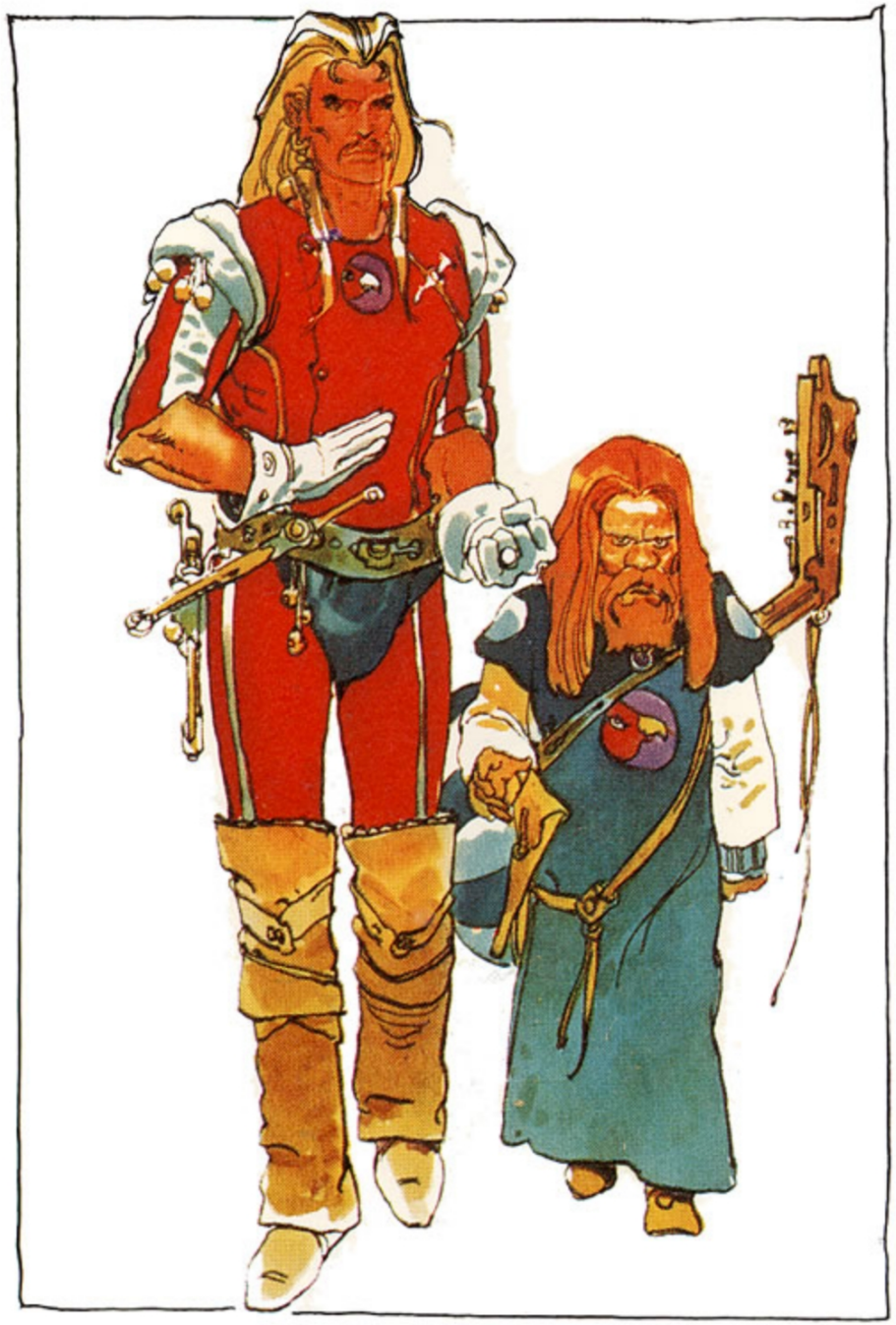
Farok asks if Duncan wishes to put himself at both the Duke's and Farok's service, covers his face and walks towards the desert.

Leto announces that the Fremen are the men they need, if they are all like Farok, but Duncan says that being proud and free they will be difficult to organise.

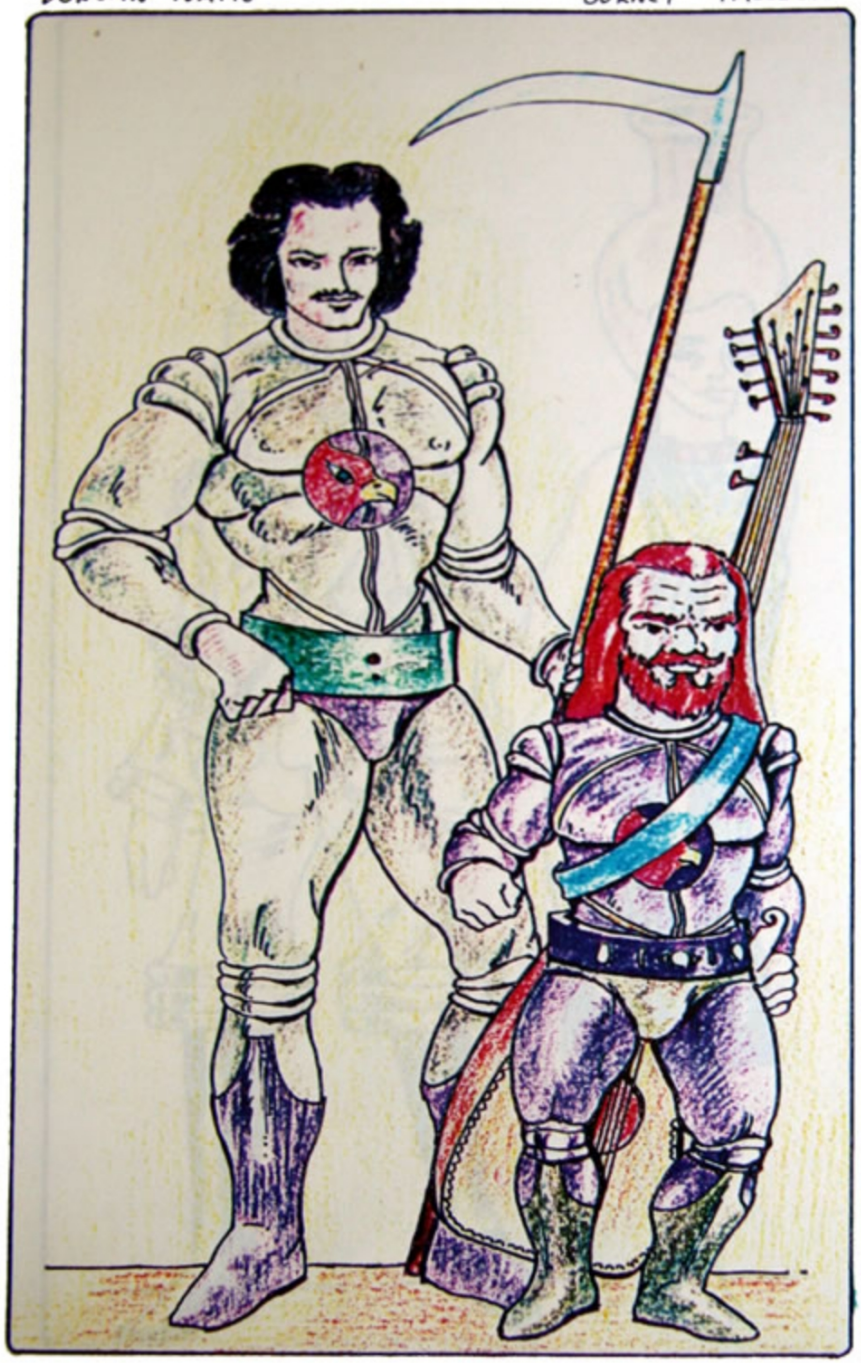
Leto says they'll need 10 battalions of Fremen, and that they are depending on Duncan. Duncan puts on a distilling device and runs after Farok, they walk together into the desert, disappearing behind a dune.

While no Moebius storyboards are available for this scene, it is very similar to the original novel by Frank Herbert, although it was Stilgar, not Farok, as the Fremen who visits the Duke.

DUNCAN IDAHO, maître d'armes, serviteur et ami du Duc LETO.



GURNEY HALLECK, guerrier et troubadour, ami du Duc LETO.



Duncan and Gurney designs from the pressket and the script

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Another Moebius design for Duncan

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Scene 56-58 : Hunter Seeker

Paul's bedroom has an oceanic theme, with painted walls, a cloud shaped window, and a bed that looks like a fish!

Yueh is giving Paul a lesson on the unusual wildlife on Dune - "blue rats, falcons with horned beaks, beetles with butterfly wings".

After the lesson ends Yueh give Paul a sleeping pill, but Paul want to go for a walk. Yueh insists, saying it is Jessica's order.

Paul reluctantly takes the pill and goes to sleep, but immediately gets up and spits out the pill as soon as Yueh leaves the room.

Paul starts to get dressed when he notices the fish's mouth opening and an electronic insect coming out of it. The insect is carrying a miniature bomb, and is attracted to the noise of the curtains fluttering in the wind, then a moth banging against a nightlight, but then moves towards the sounds of Paul's breathing. Paul stops his breathing, but the sound of his heartbeat still draws the insect closer. Paul concentrates and stops the beating of his heart. The insect continues to sweep the room passing inches from Paul.

Outside the room a woman's footsteps can be heard, the handle turns and Jessica opens the door. The insect rushes towards her, but Paul manages to grab it and Jessica quickly removes the explosive charge and hurls it against the wall while throwing herself and Paul to the ground.

The device explodes, taking a piece of the wall with it, and the noise brings Leto, Yueh, Hawatt and Atreides soldiers running into the room.

Paul points to the tiny device causing Thufir and the soldiers to run off through the corridors, knocking down doors, looking for the operator. But all they find is an abandoned control panel.

Distraught, Hawatt returns to the room, and tells the Duke that he is too old and that he gives up.

Leto comforts Hawatt, telling him that his lessons saved Paul, and that he can do nothing against a traitor.

A corrupt system has sown bitterness among even the Atreides, but they will fight it and make a better world - "even if we have to set alight the Galaxy to do it!"

Part of the Jodorowsky's Dune script illustration for Paul encounting the Hunter Seeker in his bedroom.

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